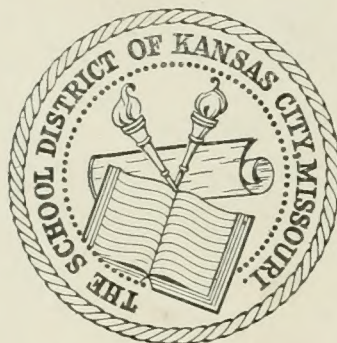


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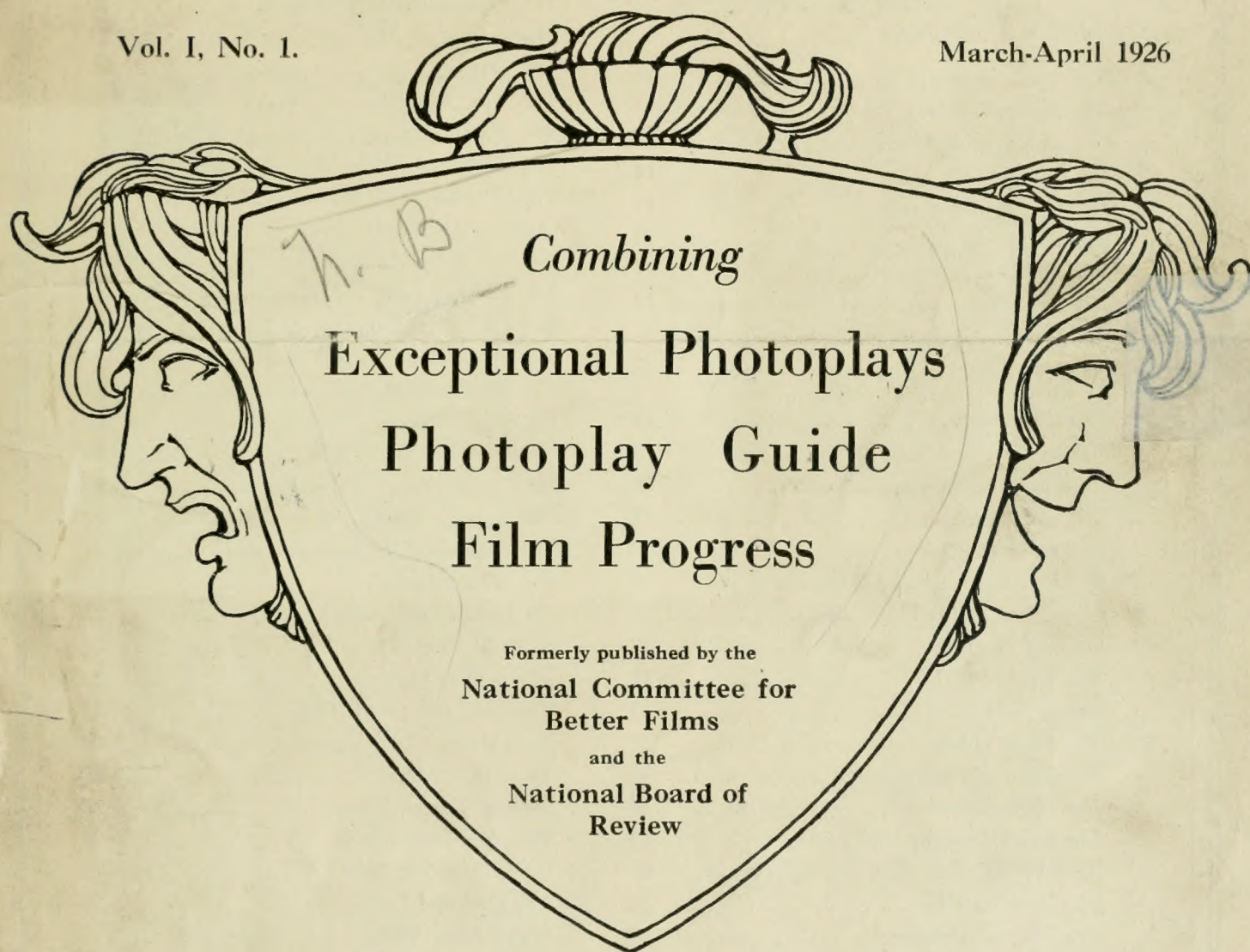
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NATIONAL BOARD OF REVIEW MAGAZINE

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March-April 1926



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Contents March - April, 1926

Editorial announcement	3
The Library and the Motion Picture	
<i>Louise Connolly</i>	4-6
The School, the University and the Motion	
Picture	<i>Irving N. Countryman</i> 7-8
The Church and the Motion Picture	
<i>George Reid Andrews</i>	9-10

Exceptional Photoplays

The Black Pirate	16
The Exquisite Sinner	12
A Kiss for Cinderella	13
La Boheme	14
Lady Windermere's Fan	11
Mare Nostrum	15
Oh! What a Nurse!	17
The Sea Beast	14

Selected Pictures Guide

The Barrier	18
Behind the Front	18
Beverly of Graustark	18
The Blackbird	18
The Blind Goddess	18
Bride of the Storm	18
Chip of the Flying U	18
Dancing Mothers	18
The Danger Girl	18
Desert Gold	19
The Devil Horse	19
The Devil's Circus	19
The Dixie Merchant	19
The Earth Woman	19
Fifth Avenue	19
The Fighting Edge	19
The Flaming Frontier	19
The First Year	19
For Heaven's Sake	19
The Great Love	20

His Jazz Bride	20
Ibanez's Torrent	20
The Johnstown Flood	20
Just Suppose	20
The King of the Turf	20
Ladies of Leisure	20
The Midnight Sun	20
Mike	20
The Million Dollar Handicap	20
Miss Brewster's Millions	21
The Mystery Club	21
The New Klondike	21
The Night Cry	21
The Non-Stop Flight	21
The Phantom of the Forest	21
Queen o' Diamonds	21
Rainbow Riley	21
The Reckless Lady	21
Red Dice	21
Red Hot Leather	22
The Road to Glory	22
Rocking Moon	22
The Runaway	22
Sea Horses	22
The Seventh Bandit	22
The Shadow of the Law	22
The Silken Lady	22
Sir Lumberjack	22
A Social Celebrity	22
The Soldier Man	22
The Song and Dance Man	23
Soul Mates	23
Too Much Money	23
Tramp, Tramp, Tramp	23
Two Can Play	23
Under Western Skies	23
The Untamed Lady	23
Watch Your Wife	23
Whispering Smith	23
White Mice	23
The Yankee Senor	23

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Editorial Announcement



THE National Board of Review of Motion Pictures and the National Committee for Better Films, now the Better Films National Council and Department of the National Board, are combining their publications, EXCEPTIONAL PHOTOPLAYS, PHOTOPLAY GUIDE and FILM PROGRESS and will issue the NATIONAL BOARD OF REVIEW MAGAZINE monthly.

The NATIONAL BOARD OF REVIEW MAGAZINE is a unique publication, in a field which has not yet been touched by other magazines. There are trade publications for the exhibitors; there are so-called "fan" magazines, but this magazine is not, nor is it intended to be, a competitor of these publications.

Conservatively speaking, there are ten million people seeing motion pictures in this country every day. There is not at present a single publication equipped to furnish this vast audience with the accurate information procured before the pictures are released which is compiled by the National Board of Review from the reports of its review committees which are composed of trained, volunteer, public spirited citizens. In addition to this informational service including paragraphs on the better pictures with their audience suitability, we will publish features of general interest to the public.

In this March-April number, the initial copy of our new publication, we are presenting in the Exceptional Photoplays Depart-

ment and the Guide to the Selected Pictures the reviews formerly published in "Exceptional Photoplays Bulletin" and as the "Paragraphs on the Better Pictures" in Film Progress. Exceptional photoplays reviewed are all those voted exceptional since the publication of the last bulletin in December. The Guide to the Selected Pictures carries paragraphs on the pictures selected since the last issue of Film Progress in January.

Beginning in May, the NATIONAL BOARD OF REVIEW MAGAZINE will be published the first week in each month and will contain the informational service on all the motion pictures selected in the preceding calendar month.

Owing to the lapse in publication during the past three months, and the accumulation of selected pictures, the department devoted to the activities of Better Films Committees, formerly carried in Film Progress, has been crowded out of this issue, but it will be resumed in May. We are planning a department devoted to pictures for religious use, and pictures suitable for special occasions will be featured from month to month as a guide to national organizations seeking pictures suitable for their special uses.

We hope to broaden the scope of this magazine so that it will not only serve those already working in affiliation with the National Board, but will extend its usefulness to the general public seeking accurate information regarding motion pictures.

The Library and the Motion Picture

By LOUISE CONNOLLY

Miss Connolly, who spoke on this subject at the National Better Films Conference, is Educational Expert, Newark, New Jersey, Free Public Library and Museum. She has been identified with the National Committee for Better Films for a number of years and is serving on its executive board.—
EDITOR'S NOTE.

ALL films whose objects are Service, Glory and Truth, rather than filthy lucre should be distributed by the library.

Librarians only are fit for this service. A librarian is a person who went into the business because she was interested in literature—had a taste for reading. After she got in she never again, except during a spell of illness, had a chance to read a whole book. But her respect for the book has grown with her abstinence.

A library is a place into which people go to worship WORDS. They sit on uncomfortable chairs, in a bad light, with the thermometer at 87 degrees and a cool draft on the back of the neck, with a person directly opposite mouthing strange sounds because he was taught to read by the wrong method and has to be guttural. To the "free" library one comes, cash in hand to pay one's fine. One draws a book or magazine and one plunges into a labyrinth of words.

Now this business of devoting yourself to words, grammatical constructions, and rhetorical regulations is very interesting. I don't know what percentage of the thoughts that are expressed, or the pictures described, or even the events told in books ever get into the noddles of the people who read the words, because culture has become so largely a matter of words that people don't realize that there is nothing behind them.

If you want to know what is going on, pick a seat at a third rate theatre and let the boys behind you climb up your back as you look at the screen. You will get information. The other day I went to the motion pictures and a boy behind me said, "He's going to marry her."

The lad with him said, "Nope, nope, you're wrong. She ain't going to marry him. She ain't real."

"She ain't real?"

"Nope, she ain't real. He dreamed her."

"Oh, I thought she was real. I thought he was going to marry her. How do you know she ain't real?"

"Oh, it said it on the screen, plain as you want to know. It said, 'Is this the woman of my dreams?'"

Now I call your attention to the fact that civilization can be saved by the motion picture and by visual education of all sorts. I brought a sample here today. Take any young woman who has graduated from college and hand her out a really good piece of modern poetry and ask her to read aloud, oh, a nice descriptive passage, and hear her mouth the words, and pause at the commas, and drop her voice at the periods, and lift it at the question marks, and you will be impressed by her erudition. Ask her what it is all about and she will be utterly unable to tell you because she doesn't know the content of the vocabulary, and we have got to a pass where nothing but the motion picture and visual education is going to save the race from that abyss. Absolutely literature has become a thing of wind!

I heard lately a college graduate reading descriptive poetry aloud to her mother. She mispronounced seven words. The mother never flinched. "What wonderful power he has!" quoth she. "Hasn't he?" said the daughter. I was brutal. I asked, "Could you tell me what these words mean?" and I ladled out a list culled from the poem. Neither woman knew any of them, though the daughter surmised that a croft was "a hay mow, or maybe a barn." Why we have got to such a pass of sophistication that a full grown friend of mine suggests, "perhaps the large turnip took all the strength of the vine!"

The world is full of walking vocabularies. The motion picture has come to save us: to turn vagueness into lucidity: in fact, to give us visual instruction.

Now the librarian means well. She became a librarian for the purpose of feeding hearts and minds and souls with truth. She doesn't realize that they are getting only wind. Once I fed a canary from his seed box. He died. And I discovered that he had been getting only husks. A little mouse had eaten all the kernels from his seed. That's the way with our books. The little mouse of inexperience has eaten the content from our vocabulary. We are dying of gas.

As soon as librarians know this they will be glad to distribute the antidote—whether photograph, etching, stereograph, lantern slide, film, or even three-dimensional objects, with names attached.

The librarian has the technique. She can file, catalog, classify, shelve, charge, discharge, notify, and do diverse other necessary and unpleasant duties with efficiency and dispatch, and with a benevolent manner.

The trained librarian can broaden and broaden in the material she handles, almost unconscious of the transitions through which she passes. You may find them all over the country handling indiscriminately,

books, magazines, catalogs, leaflets, government documents, pictures, stereoscopic sets, victrola records, lantern slides, physiographic models, physiologic charts, statuettes, costumed dolls, stuffed birds, manikins, mineralogic specimens, herbariums—what you will. Why not films?

I belong to two institutions—a library and a museum, and I assure you that a librarian can become a museum assistant overnight. When I recommend you to the use of print, I charge the library for my time; to objects, I charge the museum: to both, I split the bill. Oh, the library can do it.

Moreover, the librarian can be trusted to do it. There is something about motion pictures that reminds one of booze. Whoever touches either seems at once to be under suspicion. There are people who, if you say you think the motion picture does more good than harm, ask who is paying you. I've had experience of this sort. "Our children are our precious jewels. Appoint a censor. What? You don't approve of censorship? Oh, Bribery! Oh, Corruption!" But nobody will suspect the librarian. There are stupid librarians, cross librarians, lazy librarians, ignorant librarians, but there is not a person in the United States who would accuse any librarian of accepting a bribe to pass or push this or that bad motion picture.

Yes, there are whole classes of people like that. They have arrived by the upper road of reason at the point which all the ants have reached by the lower road of instinct. Here are two ants. One is full: the other is empty. Says the empty ant to the full ant, "Say! I am hungry!" Says the full ant to the empty ant, "Pray help yourself!" and he regurgitates for the delectation of his hungry brother, whom perchance, he has never met before.

Will you please imagine that happening on Fifth Avenue!

NOW that is the intent of God so far as I know along the line of development of the civilization of the ant and the reason it can be done is that the ant has the instinct for labor and the instinct for giving nicely balanced through all the generations.

As far as we are concerned, we have the instinct to grab more developed than the instinct to give, through the generations, so we won't get at it that way, but what are the ministers doing but preaching with all their power to get us to do it another way and a better way, consciously choosing.

I call your attention to the fact that throughout the ages, in all climes and countries, there have been people like the ant, who belonging to the order of Melchisedek, prove it in all sorts of ways. In the East, in the Orient, they go up into the caverns and

starve themselves to death, and live in deathly squalor proving to all mankind that they refuse the riches of the earth. They wish only to imitate Buddha. He did that. Then there are some who become social workers. They wear good clothes and hold their heads up and don't mention it if they need a car, but they are purposely poor. Yes, we have such a tribe, and librarians all belong to it.

LIBRARIANS all belong to this order. None of them are after the shekels; none of them are trying to become rich. They are all above suspicion and so, if you can get a bunch of motion picture producers to get propaganda paid for—I suppose it has got to be paid for—I can work for next to nothing, but I must be fed—a propaganda driving on the librarians to make them see they have as much business to distribute the motion picture film as to distribute the volume, then they will do the work righteously. The money, of course, at present belongs to the motion picture producers.

So now, as to what they shall distribute. I am "agin" censorship. Librarians do censor in a way; that is, they say, "I guess we don't want to buy any more of that. I have heard bad reports from several quarters, and there doesn't seem to be a great call for it. We have only so much money, let's put it into something better." That doesn't say that folks can't go to some of our most distinguished second-hand book stores and stuff their pockets with yellow covers, put their feet up, light their pipes, and recreate off of bad literature. They are perfectly free to do so, and perhaps it is beneficial after the strain of a business day.

We are not censors; we only distribute things free and send printed notices when they are due. There would be no trouble. The librarians would censor in the same mild, gentle, *illegal* way that they, thank God, censor their books. You couldn't send out a Methodist film or a Catholic film unless it represented a very high degree of art—or a Unitarian film, so labeled, because you would get yourself into hot water. The major part of the churches will only rouse up and talk about their individual tenets on occasion. Most of the time they are trying to "save souls."

So, you would not have any trouble with the religious film. A reasonable number of them, if you could ever get them produced, would be distributed by the libraries.

There has been a committee for several years among the librarians in regard to the business of librarians distributing pictures. It has been a moribund committee. I was a member of it and I spent a good deal of finesse when the time came to send me two or three thousand miles across the country

to a committee meeting, so that they would have a reason for sending me, and Mr. Dana, the librarian, decided that I could stop at this library and that museum, and gather information on this, that, and the other point useful for the library. And then they didn't have any meeting. The Chairman was busy in his own particular library. So now we have another Chairman and I have heard nothing from him. The Committee is moribund because the libraries are not stirred up, and this is some one's business, and the person whose business this happens to be is just entering upon the scene in our civilization. He also is an ant.

There is such a thing among the ants as a capitalist. I don't know whether he induces the worker ants to give the honey or whether they all run to him. Both things happen among us. All honey not necessary for the sustenance, of the accumulator, is taken to him and given to him. He is in point of fact, a banker, and he gets fatter and fatter and fatter. His stomach is immense and he knows his duty. Instinct has taught him his duty, and the consequence is that he just hangs. That is all. He doesn't try to enjoy his riches. He has too much. He hangs, replete and ready to disgorge. Anyone in the tribe can come at any minute when empty and get some. He is a storehouse.

Now, that is happening today. The rich man who has actively accumulated and succeeded absorbs. It is his gift. There are hordes of us who run to such people and hand over our savings. As soon as such a man gets really plethoric with riches, he looks around for a way to disgorge. He is often blessed of God in his method of disgorging, founding religious foundations, universities, laboratories, health institutions. He is founding everything under the canopy of heaven that can bless his fellow man.

GET one of them if you please, to found a propaganda to librarians as to what they should do and the motion picture producers as to what they should provide, and to give prizes to the artists, both literary and artistic, sculptural, what you will, for what they shall create. Then this movement will get going and I wish I were going to be alive to see it. What hurts most about growing old is that I am not going to see the visions in reality that I see right before me. But I will warrant you that there are people here who will look back here with amusement that we hesitated to feel that the time was ripe for the propagation of God's truth in this good way.

The librarian knows, we agree, how to distribute. The librarian knows also how to index. You know, my friends, there is such a thing as a rich hoard of wonderful pictures containing things of vital interest to the future which is being tossed away and

thrown to the scrap heap every day in this country. When you consider how they go out with big expeditions into Mongolia and dig and dig, and into Egypt and work and slave to get some symptom of a civilization that once was, the scenes of labor, the time, and the ingenuity with which they make theories as to what these things mean, and you realize that every day the films are turning out data that would be inestimable for the future, and it is not being classified and indexed and saved, it is enough to drive one crazy. Down in Washington it is their business at the Congressional Library to have a corps of clerks, in the first place seeing that the negative is a good one and will last if you seal it and put it away—and in the second place thoroughly indexing it.

ONCE there was an Italian woman who brought a baby in her arms and three children sewed up for the winter, and took her seat at a movie. She saw a silly little picture about some girls who packed eggs. One painted a face on an egg, and seven years afterward the egg was brought on the table in a good home, where the mother had her little daughter and son, all so clean and neat. They opened their beds and aired their rooms, plaited their hair, and washed their faces, and their mother tied their aprons and straightened them up and they came to the breakfast table. The table was properly set and the father asked grace, and they started their meal. Then the mother came across the egg and said, "Who painted that face there? Myself seven years ago." Father grabbed the egg and put a handkerchief to his nose, and carried the egg out and dropped it down a cavern. Just a silly little play!

That woman lived in a neighborhood on the East Side. She never saw an American home. She knew nothing about ventilation or a proper table. Why you would have a welfare society trying to teach that woman and her neighbor for years what she learned in that picture about our civilization. She went home. "I've a good mind to undo that dress and wash that child," said she.

Those things are obtainable if you know where to find them and you know where to find them if they are indexed. No one knows how to do that but a librarian. So there are two jobs for the librarian of the country—distribute and index.

And lastly, the motion picture does one thing that we need in our civilization for our progress in the future, and that is it relates cause and effect in human conduct. Nobody knows about what happened when he was ten years old, what happened at fifteen, eighteen, thirty, that those occurrences are related at all. They are all lost in a melee, but at the motion picture:

(Continued on page 8)

The School—The University and the Motion Picture

By IRVING N. COUNTRYMAN

Professor Countryman, who delivered this address before the National Better Films Conference held in New York, is associated with the School of Education, of Yale University. The Chronicles of America Photoplays are being produced by Yale University.—
EDITOR'S NOTE.

IN the case of concrete things which we perceive around us we are conscious of great evolutionary changes. A little over a century ago transportation and communication in the United States were carried on with greater difficulty and less speed than in the days of the Roman Empire with its magnificent system of roads. There is scarcely need of mentioning the advent of the canal, the growth of steam and electric railroads, the change from sailing vessels to steamships, the development of the aeroplane, and the transition from couriers and crude signalling to the telegraph, telephone and wireless. These changes are most patent and self evident.

Changes in education tend to be made more conservatively and hence are less patent and self-evident to the average mind. Nevertheless just as striking and astonishing changes take place. The schools of colonial days differed in a most marked manner from the schools of the present in calibre of teacher, equipment, curriculum and type of school. In Maryland during colonial days many teachers were simply indentured servants. In a colonial paper in that colony there appeared the following advertisement offering a liberal reward for the return to his master of a runaway "schoolmaster, of a pale complexion, with short hair. He has the itch very bad, and sore legs" and again "he is a greater taker of snuff and very apt to get drunk." I do not need to say that teachers of the present are decidedly different.

The simple education of colonial days was perhaps reasonably adequate for the comparatively simple life of the times. But our civilization is very complicated. Hence to satisfy the complex needs of modern civilization, the curriculum must be made much richer and broader in its scope. The rapidly increasing use of the motion picture in education is only one, yet an extremely significant part of this much enriched curriculum.

Motion picture apparatus is an essential and necessary part of all modern school equipment. The use of motion pictures as an aid in teaching science, history, English, thrift, fire-prevention, safety-first and other subjects is increasing tremendously. Not only

does the student thus obtain a breadth and scope of knowledge not otherwise easily and economically imparted, but he also acquires a ready facility in interpreting a motion picture in the same manner that he secures the ability to read appreciatively by reading.

A student does not naturally have an appreciation of Shakespeare, Milton, Macaulay, Carlyle, Emerson or Longfellow. Such a taste is cultivated and acquired by reading with appreciation the writings of such men. A savage African has neither a conception of nor a desire for the manners of the drawing room because such manners are beyond the ken of his past and present environment. The child, since his experience in life is so small, cannot have the same appreciation of values which the adult has acquired, for environment and training have broadened the latter's mental vision.

Universities, colleges and normal schools provide educational leaders and policies. From such institutions continually emanate new ideas which grow out of empirical study and school room practice.

CONSEQUENTLY it is but natural that universities should establish departments of visual education. These departments, by conducting extensive research in the use of visual aids for teaching to determine how to use motion pictures and other visual helps in a scientifically correct pedagogical manner, are making a contribution to the cause of education.

The number of universities which offer courses in visual education is constantly increasing. Such courses stress the study of the historical development of the employment of all kinds of visual aids and of the psychological principles underlying their use; class room and auditorium methods of using such material; the care and use of the tools of visual aids; the administration and supervision of this type of teaching and the physical distribution of such aids. In fact evidence has already begun to appear that in special fields such as history, geography, biology, forestry, and engineering, teacher training includes the use of visual instruction.

Other growing functions of the university are the production of educational motion pictures and the maintenance of film and slide distributing centers. Since universities exist not for commercial profit but for public service, other institutions and organizations thus can secure at a nominal cost the use of such material.

The university is really the logical type of institution to play a leading part in the development of the film as an educational aid. Such an institution is permanent; it is independent and unbiased in thought; it has funds; and it has already developed the technique of research in related fields.

Hence a university is in a unique position to play a leading part in determining what films are most teachable and to develop a proper technique or method. Just as these institutions aim to put only the best literature in the hands of their pupils, so only the best motion pictures are being used and will be used for instruction. Thus not only the imparting of knowledge is added, but a taste for good films is cultivated.

Two Romans, Cicero in his *De Oratore* and Quintilian in his *Institutes*, tell how to become an orator. Both of these writers stressed the point that education including that of an orator begins with the cradle. Therefore no university or college can really develop visual education behind closed doors in the hermit-like atmosphere of academic cloisters. Such a study would tend to become too theoretical and impracticable. Rather the study of what films are suitable and teachable and how to use such motion pictures must be made in close cooperation with the elementary and secondary schools. To the executives and teachers of such schools the university must look for helps and consequently with them must work in close cooperation.

The use of film material and the type of film material may be quite different in the twelfth grade from what it is in the third grade. The university with its own great resources with close cooperation with schools can help to determine suitable films for a particular grade and how to use them in that grade.

LET us survey very briefly some of the other parts of the modern school curriculum. The present tendency is to embody in the curriculum such subjects as dental hygiene, care of the body, dietetics, art and music. The effect of all this upon the child is an appreciation, though often unconscious on his part, of all these subjects. He thus chooses to properly care for his teeth and body, to properly estimate food values, and to appreciate art and music. He thus acquires a desire for better things.

Education, in general, influences choice for better things. An animal chooses, according to our standards, the base and the crass, because better things are beyond his mental grasp. But man, in the generic sense, through educational influences upon the race going back for countless years, and man, in the individual sense, through his own particular education, chooses things less base and less crass. Education in general influences choice in general. Education in good motion pictures influences choice in motion pic-

tures. The bad motion picture tends to seem cheap and repulsive, just as the culture of the well-bred man inwardly rebels against bad manners.

By proper education the child may be trained to appreciate the best all along the line and in particular the best motion pictures. The inculcation by education of proper conceptions, for example, concerning what makes a sound monetary system, acts as social prophylactic against Russian bolshevism, which thinks that all the state need do, in order to provide currency, is to acquire a printing press. It is just as true that constant exposure from early youth to good films acts as a good prophylactic so that the bad film becomes distasteful and therefore unpopular and unprofitable.

Films which show how animals cooperate cannot do otherwise than stimulate cooperation. A motion picture showing how life begins helps eradicate foolish ideas. Fire prevention films lessen carelessness. Thrift films stimulate thrift. Historical motion pictures can bring out in clear definition the perseverance and enthusiasm of Columbus, the ideals of the Pilgrims, the privations of the early settler and frontiersmen, the patriotism of Washington, or the devotion of southern women to the cause of the Confederacy. This emotional effect of the film is far reaching. Hence there is need of the greatest care in providing that the student sees only films adapted to his age and needs.

In conclusion, vast changes are occurring in all lines of endeavor. Innovations are continually being made in education under the stimulus of university research and leadership. The motion picture is becoming recognized as an educational factor of tremendous value. Therefore it is of vast significance that the film with its great emotional power to influence the choice of evil or good is becoming such a vital part in the life of the university and the school.

The Library and the Motion Picture

(Continued from page 6)

"He might a' knowed that; her father was a drunkard."

She was, of course, going to be a drunkard if something wasn't done!

"What could she a' expected when she ran away with that bum?"

In life nobody sees that at the time; it's mixed up with her hair ribbons. But the motion picture picks it out and for the first time in the world, to the common man the events of life in their relation of cause and effect in bringing about human results, are shown. That is what this wonderful thing does for us. Yet we take it, perhaps, with suspicion, as the colored man in the street car takes the foreigners. He confided to me, "The immigrating of all these aliens into this country is a men-ace."

The Church and the Motion Picture

By GEORGE REID ANDREWS

Rev. Andrews, who spoke on The Church and The Motion Picture at the National Better Films Conference recently held in New York, is Chairman, Committee on Educational and Religious Drama, Federal Council of the Churches of Christ in America, and Vice-president and General Manager of the Religious Motion Picture Foundation.—EDITOR'S NOTE.

THREE questions are asked repeatedly—"What is the Religious Motion Picture Foundation" and "What do you propose to do to supply the churches with pictures"? Finally, "How is the Religious Motion Picture Foundation related to the Federal Council"?

As Chairman of the Drama Committee of the Federal Council, I was receiving numerous inquiries concerning religious motion pictures. "Where can we get suitable pictures for our churches?" came the question from many quarters. We had a list of companies which we had been told had pictures to offer, but we soon discovered the limitations of such sources of supply. The further we carried our investigations, the more we discovered that there are not in existence at the present time a sufficient number of pictures suitable for the churches in anything like an adequate supply and that if we were successfully to tackle the problem, we should have to build from the ground up.

In the nature of the Federal Council it could not undertake the work; we therefore conceived the idea of organizing a company which would be intimately associated with, but organically independent of the Federal Council, to seek a solution of the problem. The Religious Motion Picture Foundation is the answer.

First of all, we are studying the problem of the churches' use of motion pictures. We are not the first to essay the task. Many have been the failures and few have attained to even partial success. We have studied the problem long enough to see that it is a triangular one. There are three angles to the question: First, production; second, distribution; and third, the equipment in the local church which makes possible the use of the pictures when produced and distributed. We have discovered that companies have undertaken to produce religious pictures and after producing a few have found themselves without adequate distributing machinery. Bankruptcy has therefore been unavoidable.

Appreciating this difficulty, other groups have organized to distribute religious pictures, to find, alas! few pictures to distribute. Finally, there is the prob-

lem of equipment in the church. Without adequate equipment religious pictures cannot succeed in a large way, however well produced and distributed.

A great problem indeed is each one of these and no company so far has been able to grapple with the problem in all its phases at the same time. What will we do about it? Appreciating the situation, we shall pursue our studies and experiments further to see if it is possible to effect a solution. We seek the support of theatrical and non-theatrical forces who will work unselfishly with us. To make pictures is an expensive business. I have had something to do with churches in an educational way for a good many years and I know how the local church has to struggle to pay for the literature, poor as it is, which it uses in the religious education of its boys and girls. If churches are to be equipped adequately for showing pictures and to pay the necessary rental for them, additional sources of revenue must be discovered. I am confident the needed funds can be had when leaders appreciate more fully the value of visual education. In the beginning at least, the service motive must be controlling in the production of pictures for the churches.

A SECOND problem connected with the production of religious pictures is the attitude of still a large number of church members who believe the picture has no place in the church. There are people who still look upon moving pictures as an instrument of the devil, who feel that all drama is so tainted that religious people cannot afford to deal with the subject. This attitude decreases the demand for religious pictures.

A study of the educational process has led to a new appreciation of the dramatic method to teach religion; and the organizations which I represent are interested to see that both the spoken and silent drama are used more widely in the church. At the same time we are keenly aware that prejudice against all things dramatic exists and can be removed only by demonstrating the teaching and inspiring value of drama.

Finally we have to face the question: What is a religious picture? To answer this question we shall have to define religion. Who would like to essay the task?

I remember when I was in the seminary, one of the examination questions in our senior year was, "What is Religion"? The professor later read to us the definitions of the class on the subject. No two agreed. We were not of course allowed to repeat a

phrase which we had borrowed from some ancient authority. Of course, then we should have agreed; we were to decide for ourselves. The professor informed us that he has put the same question to every class he had taught since his coming to the seminary and that he had found no two agreeing in their definition of religion.

IS it possible then to produce pictures which will prove acceptable to churches of so many creeds and faiths? What do you mean by religion, and what would you accept as a religious picture? I have tried to define the subject for myself. I think of religion as a philosophy of life according to which we try to live. It may be the Confucian philosophy. It may be the Buddhist philosophy, or the Christian philosophy. I believe that philosophy of religion is best which cultivates the affections and makes for the most wholesome relationships among men; therefore, I believe that Christianity which puts the emphasis on love—love to God and love to one's fellow man, is the best religion, because it makes for a peaceful, cooperative society.

But, can you put love on the screen? How do you know whether a person is in love or not? By the way they act. That is the only way we can tell what is going on inside. "By their fruits shall you know them," said the Master. We know and recognize the fruits of the truly Christian man. In him the Word becomes flesh and his fruits are pictureable.

Last August I was one of the judges in the Greater Movie Contest which was conducted by Mr. Hays' organization, and it fell to me to read about one hundred and twenty of the best papers from the country. The thing that impressed me most, I think, was the fact, over and over again expressed, of how the motion picture afforded a way of escape, temporary release, at least, from the dull drab lives so many were condemned to live.

I could but think in that connection of the way in which the old prayer meetings, revivals, camp meetings and sermons had served just that purpose for the mass of humanity in affording them temporary release from the corroding cares of the day and giving them a prospect of the streets of gold and the gates of pearl.

In a way the motion picture does just this. The beauty and romance of the silver screen help the toilers of farm and factory, of kitchen and office to forget the humdrum of life for a period and come back renewed for the task before them. Any picture which does this is, to my way of thinking, religious. This definition, you see, is not exclusive. On the contrary, it is inclusive, as it should be. There are pictures on the commercial screen today which are religious, that are preaching great sermons to the multitudes. I could mention many. There is "Ben Hur," "Stella Dallas," "The Vanishing American,"

"Thank You," and "The Fool." Of course, they have their weak spots, but what picture has not?

I should like to hear a sermon which would be acceptable to everybody in the audience. I should like to see somebody write a book against which no objection would be lodged and somebody make a picture which would receive the approval of all. It can't be done because each one brings his own experience to the product and it is determined by us as much as it determines us.

But I believe there are broad principles upon which we can agree, and which can be happily interpreted by the screen.

FOR the convenience of my own thinking, I have divided religious pictures into six classes: (1) Bible; (2) Religious Biography; (3) Church History; (4) World Friendship or Missionary; (5) Religious Pedagogical Pictures for use in the Sunday School; and finally, (6) a large class of wholesome pictures that present a story especially suitable for Sunday night services.

It seems to me these six classes hold vast possibilities for the church if properly produced, distributed and exhibited.

Now I want to say just a word about another problem which we have faced. We are going to face it more and more. It is the attitude of the motion picture industry itself toward the use of pictures in churches and schools. There are some who believe that if we could secure the best pictures which are produced for the commercial screen after they have had their theatrical run and show them in the churches, this would be the best solution of the problem. I see numbers of pictures on the commercial screen which I should like to show in the churches, but there is evident a nervous fear on the part of the motion picture people, notably the exhibitors, lest the churches and schools become effective competitors in the showing of pictures.

I was reading last week in the Motion Picture Magazine a notice from Cleveland that the Associated Exhibitors had protested to the exchanges against renting pictures to churches and schools. A similar situation in Baltimore was noted by the Film Daily.

What the attitude of the leaders of the motion picture industry is, I do not know. However, personalities do not count. We are facing hard, cold, business facts. William Allen White was right when he said in a recent issue of *Colliers*, in an article entitled, "Are the Movies a Mess or a Menace" that the motion picture industry is run not for art but for profit. If a picture does not succeed financially it will not be continued for Art's sake. It is therefore not difficult to understand the fears of these people, especially the local exhibitors, however much we think

(Continued on page 17)

EXCEPTIONAL PHOTOPLAYS

Selected by Committee on Exceptional Photoplays

THE BLACK PIRATE, from an original screen story by Elton Thomas. Scenario by Jack Cunningham. Produced by Douglas Fairbanks and distributed by United Artists.

THE EXQUISITE SINNER, from the novel "Escape", by Alden Brooks. Scenaria by Alice D. G. Miller. Produced and distributed by Metro-Goldwyn-Mayer.

A KISS FOR CINDERELLA, from the novel by James M. Barrie. Scenaria by Willis Goldbeck and Townsend Martin. Produced by Famous Players-Lasky and distributed by Paramount.

LA BOHEME, from the libretto by Fred de Gresac and the novel, "Life in the Latin Quarter", by Henry Murger. Produced and distributed by Metro-Goldwyn-Mayer.

LADY WINDERMERE'S FAN, from the play by Oscar Wilde. Scenario by Julien Josephson. Produced by Ernst Lubitsch and distributed by Warner Brothers.

MARE NOSTRUM, from the novel by Blasco Ibanez. Scenario by Willis Goldbeck. Produced by Rex Ingram and distributed by Metro-Goldwyn-Mayer.

OH! WHAT A NURSE! from an original screen story by Robert Sherwood and Bertram Bloch. Scenario by Darryl Francis Zanuck. Produced and distributed by Warner Brothers.

THE SEA BEAST, from the novel "Moby Dick", by Herman Melville. Scenario by Bess Meredyth. Produced and distributed by Warner Brothers.

Lady Windermere's Fan

Directed by.....Ernst Lubitsch

Photographed by.....Charles van Enger

The Cast

Lord Darlington.....Ronald Colman

Mrs. Erlynne.....Irene Rich

Lady Windermere.....May McAvoy

Lord Windermere.....Bert Lytell

Lord Augustus.....Edward Martindel

Duchess.....Helen Dunbar

Duchess.....Carrie Daumery

Duchess.....Billie Bennett

IN *Lady Windermere's Fan* Ernst Lubitsch has given us another of his finished and technically surprising photoplays—masterpieces of their kind and the cream, surely, of polite drama, in one direction, and polite satire, in the other, in motion pictures. Going back to Wilde's play, he has built upon its skeleton a graceful, smoothly muscled form of cinematic adaption which, while it has no Titan power, is interesting in every movement and in every gesture of its intelligent action. Adhering closely to the structure of the original, this picturization of *Lady Windermere's Fan* avoids the Wildian cleverness, supplanting it with the Lubitsch ingenuity, at once recognizable from its manner of glowing narrative, rich, imaginative and perfectly translated in the language of the screen. In place of thrills of situation, thrills of spectacular sets, thrills of mobs and masses and what-not, a keener thrill—one always to be experienced before this sort of motion picture entertainment by intelligent patrons of the cinema (for Lubitsch is always of the cinema in contrast to those directors who are always, and merely, of the movie)—is awakened by the inner fabric of the picture, lying there like a taut warp for the sure and shimmering pattern on the shifting screen, a pattern changing in rhythm, yet its color never varying in good taste and the design ever more clearly established and defined

from scene to scene, through embellishment on embellishment, until the full, ordered plan is executed. How many directors of motion pictures today can give you that accomplishment?

The story of how Mrs. Erlynne, beautiful, witty, determined—and *declassé*—came back to London and, unrecognized by her daughter, the bride of Lord Windermere, saved that young lady's reputation from scandal by claiming her fan in the lodgings of Lord Darlington where she had fled after a misunderstanding with her husband who she believed was having an affair with the notorious Mrs. Erlynne, is perhaps too well known to repeat further. It is a good story and has bequeathed a situation to innumerable progeny reared by other writers after, and doubtless before, Wilde. But it is no better a story than Mr. Lubitsch's film, and the film has the advantage since it is in the medium of today. The important thing to see is that a good story can be made a better picture—when a Lubitsch handles it—sheerly through cinematic qualities developed through thorough understanding of what the screen should and can do as distinguished from what it should not and cannot do. And for the additional reason that when it does this, it is doing what is beyond the power of the written word in books and the spoken word on the stage. Such uses of the medium in *Lady Windermere's Fan* are too many to enumerate. They consist of such little, all-important matters as matchless cutting, unique camera angles, precisely natural movements of the actors, backgrounds that are like depths in paintings, and finger-touches of control of the mass that keeps it fluid yet never allows it to become muddy. What a clear screen, indeed, is that of Mr. Ernst Lubitsch, and what a frame of delightful proportion is set around it by his quiet and choice imagination.

To pause at the film's technical quality for a mo-

ment and offer an illustration: Lord Darlington and Lady Windermere have gone out into the garden in the rear of the stately London house in which the great party is being held. He is imploring her to leave her husband and come with him. Mrs. Erlynne appears, coming out of the house, on the balustrade overlooking the garden. She sees the man and her daughter behind a box hedge quite far off. Now, the camera is never brought near to Lady Windermere and Lord Darlington. Their heads bob back and forth across the distant box hedge. You see them about as Mrs. Erlynne sees them. The effect is perfect, the drama of the scene behind the hedge is precisely, vividly, and how uniquely told, and the air of the clandestine that awakens Mrs. Erlynne to the potential danger of the situation to her daughter is created so as to make the audience see what Mrs. Erlynne sees, and feel as she does, without bringing directly to our gaze Lady Windermere in flight before an impassioned man in a dark garden, a touch of artistry which a messy, man-handling close-up would almost certainly have spoiled by coarsening the visual image. Mr. Lubitsch has not forgotten that his characters are well-bred.

The cast throughout is capable, as the Lubitsch casts invariably are. That loveliest actress of our screen, Irene Rich, contributes a Mrs. Erlynne that makes us feel at every turn what a fine lady is this, and how unconscionable was the smugness of the British society that tried to throw her out. If Mr. Lubitsch was interested in the Wildian attack on the snobbery of the swells, he has pointed it mainly through Miss Rich's Mrs. Erlynne and the connotations to be drawn from the attitude of the characters as they are reflected from her, and at all times cinemagraphically, for the Wildian dialogue of the play is avoided in the titles, which are scant and to the point, and not fillips to, but accessories of, the action.

The Exquisite Sinner

Directed by Josef Von Sternberg

Photographed by.....Maxmillian Fabian

The Cast

Dominique Prad.....*Conrad Nagel*

The Gypsy Maid.....*Renee Adoree*

Yvonne Paulette Duval

Colonel Frank Currier

Colonels Orderly.....George K. Arthur

The Gypsy Chief.....*Mathew Betz*

Dominique's Sisters { *Helena D'Algy*
 { *Claire Dubrey*

THE *Exquisite Sinner* marks an advance in general smoothness and beauty of production over that other exceptional photoplay directed by Mr. Von Sternberg, *The Salvation Hunters*. *The Exquisite Sinner* is one of the most original and delightful films that has been exhibited this year. It is

a departure in theme and treatment from the run of pictures, yet its radical tendencies are not such as to set up any barrier between an understanding and appreciation of the film and the general audience—its beauty and meaning are not esoteric, and its all-around merit is readily discernible by all.

The plot concerns the efforts of a rich young Parisian to escape from his pampering, boring, conventional environment. Dominique Prad, the young man in question, finds himself saddled, upon the death of his uncle, with the management of a great silk mill, the profits from which support his two self-centered, luxury-loving sisters and their respective parasitical husbands in the expensive, idle mode of living to which greed and a lack of imagination have accustomed them. Young Prad has the imagination. He plays mad, throws the business at their heads, and vamooses to a kind of fabulous medieval city in the Provinces where life is simple, stimulating and picturesque. There he meets a gypsy dancer and with her wanders away into the woodlands of romance. Although his family and his fiancee's father, a ridiculous colonel person, hasten in pursuit and set a reward upon his capture, he and the gypsy girl elude them until they have consummated their love in a picturesque marriage. At this point young Prad snaps final fingers at the family, the business, the colonel and his daughters, and enters joyously into a world all love and liberation.

Within this story, part fable, part reality, Mr. Von Sternberg has framed his blithe and simple meaning: love is for the free-in-heart, life lies on the gypsy trail. Allegory, satire, burlesque, realism are used by turns with fine blending, proportion and original manner, and passages of poignantly felt lyricism give great tone and dewy-freshness to the film. Fancy is everywhere nicely modulated and thrown around every incident of the plot, and the action moves in a luxury of images, suggestive, unusual, yet invariably telling. One has a suspicion that the vigor and abundance of the picture have been somewhat curtailed by cutting and a certain flatness of titling, and that the savor of Mr. Von Sternberg's full canvas was even fresher and more odorous with its faintly alien, beguiling scent. But as it stands, *The Exquisite Sinner* bears the stamp of the unusual, with its precise and for the most part unblemished technique, its tell-tale queer-ness like a mirror dewy-bright but a little distorted, and its feeling for life toward which some souls struggle but which rarely, unless they have courage, pure hearts and a kind of madness, permits them to emerge from the shell of duty and stodgy custom and its dull bindings of a mechanical world.

Conrad Nagel as young Prad does the best work of his career in motion pictures. Mr. Nagel, by no means our conception of a social rebel and a gypsy lover, and with a long gallery of portraits of sporty-

collar boys behind him, seems to have been infected with something of Mr. Von Sternberg's vagabonding from the roads passed lumberingly over by the flashy, eight-in-a-line films built by the trade for the popular demand. A little further sojourning with Mr. Von Sternberg might put just that breathe of life into Mr. Nagel which would make him a zestful screen personality, something beyond the merely agreeable presentment of a nice looking and acting young man.

Renee Adoree as the gypsy maid is as effective in another way as is Renee Adoree as Melisande in *The Big Parade*. That is saying a lot. But Miss Adoree's gypsy is a part of the wildwood, brown as the pliant stem of a young tree, faintly delicious with the sweetness of young growing wild things, dangerous to the heart of the hero—a secret and a symbol of the thing men call Romance, seldom as potently figured forth as this in motion pictures.

The rest of the cast is remarkably good, and moved by the director always to the end of good entertainmen. Limited space forbids all that might profitably be said about the merits of this picture, except to reiterate its charm, which is enhanced, perhaps explained, by that same continental touch that distinguishes the work of Messrs. Lubitsch, Von Stroheim—and now Von Sternberg—and places their pictures among the finest made in America.

A Kiss for Cinderella

Directed by.....Herbert Brenon
Photographed by.....J. Roy Hunt

The Cast

Cinderella.....Betty Bronson
Policeman.....Tom Moore
Fairy Godmother.....Esther Ralston
Richard Bodie.....Henry Vibart
Queen.....Dorothy Cumming
Mr. Cutaway.....Ivan Simpson
Mrs. Maloney.....Dorothy Walters
Second Customer.....Flora Finch
Third Customer.....Juliet Brenon
Gladys (English).....Marilyn McLain
Marie-Therese (French).....Pattie Coakley
Sally (American).....Mary Christian
Gretchen (German).....Edna Hagen

A KISS For Cinderella furnishes an admirable example of what the screen can do above and beyond the stage when the author has a mind to let himself go and indulge his imagination in a world of sheer make-believe. For here Barrie's whimsy is no longer limited by the three walls of the stage and the tyranny of the stage carpenter.

This is especially true when an author is dealing with a story which is partly pure fancy and partly a modern day story of life as we know it. Whereas formerly an author would have despaired of the clumsy resources of the stage to carry out his idea and would therefore have confined himself to the

novel form, he may now turn with confidence to the motion picture studio and the director to embody his most ethereal conception. *A Kiss For Cinderella* was, of course, not written for the screen but it is quite conceivable that Barrie might be tempted to write so now. The film industry is beginning to see the wisdom of allowing original authors to work directly in the medium of the screen so as to avoid any loss of inspiration due to alien hands.

A Kiss For Cinderella embodies the romantic dream of a little London slavey who, like Peter Pan, still believes in fairies. She dreams of a fairy godmother who will waft her into an enchanted realm of regal courts and handsome princes where she will be compensated for all the privations and hard work of her everyday life. Essentially it is the re-telling of the old Cinderella fable by a master of humor and pathos.

The beginning of the picture shows Cinderella, known as "Cinders" by the artist for whom she works, under grave suspicion of giving aid to the enemy in the shape of German zeppelins which are bombarding London. A careful investigation on the part of the artist and of a policeman with a quaint Barrie idea of detective methods, clears her of this charge but firmly establishes her guilt when it comes to relying on fairies. Left on the wintry threshold of her lodging with a cage of four white mice and a pumpkin she dreams a glorified Cinderella dream and wakes up to find her dream realized in a romance with the solicitous policeman.

The story of Cinderella as told in this picture is one which will have a sure appeal both for the adult and the child. It will beguile the child by its direct appeal to its imagination, and in amusing the adult by its blend of realism and fancy it will make him wonder whether life itself isn't rather like a fairy tale. That, in a way, is all that Barrie has tried to say in all his writings.

Betty Bronson as Cinderella brings a natural child-like quality as well as beauty to the part. In the beginning she is perhaps a little too soapy looking as the slavey, but that makes the shower of beauty which she releases in the final reel all the more startling. It would be difficult to think of a better choice for the part than Miss Bronson; she looks as if she were indeed a fairy child. Tom Moore is a prince of a policeman in the prologue and easily slides into the part of the prince later on. He contributes an easy humor to his interpretation, especially when he shows his boredom at having to act as a kind of shoe clerk to so many lady candidates who sue for his hand by seeking a perfect fit for their feet.

Herbert Brenon directs competently and again shows his mastery in creating delicate screen phantasies in the big ball which the Prince gives for Cinderella.

The Sea Beast

Directed by.....Millard Webb
Photographed by.....Byron Haskins

The Cast

Ahab Ceeley.....John Barrymore
Esther Harper.....Dolores Costello
Derek Ceeley.....George O'Hara
Flask.....Mike Donlin
Queenqueq.....Sam Baker
Perth.....George Burrell
Sea Captain.....Sam Allen
Stubbs.....Frank Nelson
Mula.....Mathilde Comont
Rev. Harper.....James Barrows
Pip.....Vadin Uranoff
Fedellah.....Sojin
Daggoo.....Frank Hagney

THE *Sea Beast* is a stirring melodrama of a whaler's life on the open sea with John Barrymore in the title role and a certain amount of literary tradition behind it. The last of these qualities is derived from the fact that the story is to some extent based upon Herman Melville's "Moby Dick," for a long time one of the most talked about but not much read of all American novels. But the resemblance between book and picture is none too great when it is considered that in the original Moby Dick, the whale, remains the unconquered hero and that the dour whaler was hardly a matinee girl's ideal of a lover.

But the picture shows at its best some real feeling for the sea with a salt water flavor which an Old New England whaling community would appreciate. It shows also something of the vague terror, the haunting fascination of desolate ocean spaces and the lurking terrors of storms or deadly tropical calms when the sea beast challenges man's fragile supremacy over the waves. The old romantic impulse to go to sea which the inlander, deep in the heart of a continent still feels occasionally, will undoubtedly be stirred in many hearts when this picture is shown.

The interpolated love story is not without its charm, with Dolores Costello playing the part of Esther Wiscasset and giving it not only beauty but the flavor of an old time courtship. The scenes of the whaler's departure from the little New England harbor when the two brothers, Ahab and Derek, are taking leave from Esther and again when they meet in the far off harbor of Surabaya in Java, have the true romantic atmosphere of the sailor and his lass and the sea that always comes between them.

The story of the picture may be recapitulated briefly. It concerns two brothers, both in love with the same girl, who go off on a long whaling trip. The younger brother is consumed with jealousy and in a fit of revenge pushes his older brother out of the boat just as Moby Dick, the fabulous whale, is attacking. The big monster bites off Ahab's leg who, feeling that he has lost the love of Esther through having be-

come a cripple, vows eternal hatred for Moby Dick whom he now hunts relentlessly over the Seven Seas. After many years, during which he is the half insane captain of the whaling ship, he at last finds Moby Dick and succeeds in harpooning him to death. Just before this he has discovered that it was his brother who pushed him out of the boat into the whale's maw and in the fight that ensues the brother is drowned by falling into the sea. Esther and her father are wrecked and picked up by Ahab's ship and the childhood lovers are reunited.

The Sea Beast, aside from its own picturesqueness as a story of life aboard an old fashioned whaler and its authentic atmosphere of the sea, is carried to success largely through the performance of John Barrymore as Ahab. We are quite willing to agree that John Barrymore is a whale of an actor in more senses than one. He is both excellent as a straight actor and his command of convincing make-up is on a level with Lon Chaney's. But his screen work frequently shows a tendency towards exaggeration and an indulgence in virtuosity for its own sake. His registration of pain when his lacerated leg is being seared with hot irons is certainly overdone as regards artistic effect, aside from probably being untrue to the life of those times. So much screaming and contortion would have been greeted with derision by the other members of the crew whose life was such as to inure them to pain. This scene is one of the sensational features of the picture which for the sake of artistry might well have been toned down.

La Boheme

Directed by.....King Vidor
Photographed by.....Henrik Sartov

The Cast

Mimi.....Lillian Gish
Rodolphe.....John Gilbert
Musette.....Renée Adoree
Schaunard.....George Hassell
Vicomte Paul.....Roy D'Arcy
Colline.....Edward Everett Horton
Benoit (Janitor).....Karl Kane
Theatre Manager.....Frank Currier
Madame Benoit.....Mathilde Comont
Marcel.....Gino Carrado
Bernard.....Gene Pouyet
Alexis.....David Mir
Louise.....Catherine Vidor
Phemie.....Valentina Zimina

LA *Boheme* has given rise to an unusual amount of discussion with many criticisms of its slow action and rather thin story together with perhaps exaggerated praise of some of its "artistic" qualities on the part of ardent champions.

This brings up the question of what constitutes action in a motion picture. Probably the majority of

those who clamor for constant action in a picture would be hard put to it to explain just what they mean by that term. As a rule the idea is borrowed from the stage play where the only alternative to action is speech, with the ever present danger of producing a play which is merely talky. But this narrow conception of action, borrowed from the medium of the stage, cannot be set up as a criterion of what constitutes an arresting picture. As a matter of fact the great majority of picture stories suffer from over-telling, pre-digesting everything for the childish spectator so that nothing is left for the imagination to feast upon. And yet isn't art supposed to be a feast for the imagination?

A picture has every right to be leisurely in its movement, lacking in obvious dramatic punches and deliberately pictorial if it can still fascinate the eye with significant detail and stir emotion with the cineographic value of inanimate things.

La Boheme, it must be remembered, seeks to depict a side of life which had a value of its own before the days of jazz, radio, or even the cinema. The kind of life it shows had different manners, different reticences, a different feeling for things both of the spirit and of the flesh. *La Boheme* speeded up into the rhythm of modern life according to the latest idea of "snap" or "pep" simply would no longer be "La Boheme." Call it reverence for the past if you will, but every literary classic has its mood which is entitled to respect in any modern re-interpretation.

The story of *La Boheme* as shown in this picture goes back to Henry Murger's stories of *La Vie Boheme* in Paris of a century ago rather than to the libretto for the opera which de Gresac fashioned from the original. It tells about Mimi, a frail little seamstress, and a young journalist, ambitious to become a playwright, both of them fighting poverty and the landlord. The seamstress takes his pot boilers to a hardened editor and when they are no longer accepted she continues to pay the writer out of her own slim earnings. She has to work harder and harder to support both herself and him and in addition suffers from his neglect. At the very moment when he achieves success as a dramatist she dies of consumption.

Just one of love's little ironies, one might be tempted to say, with hardly enough material for the average picture, let alone a nine reel feature. And yet a nine reel feature it has become, with many unforgettable scenes from an old world Paris pictured with loving, careful detail and much excellent acting by Lillian Gish and John Gilbert, not to mention its consistent style and well sustained atmosphere under King Vidor's skillful and patient directing. A picture that has the courage to be true to itself, to stick to an unhappy ending and to risk the charge of being too slow to "go big" with the average audience.

Mare Nostrum

(Our Sea)

Directed by.....Rex Ingram

Photographed by.....John F. Seitz

The Cast

The Triton.....Uni Apollon

Don Esteben Ferragut.....Alex Nova

His son, Ulysses.....Kada-Abd-el-Kader

Caragol.....Hughie Mack

Freya Talberg.....Alice Terry

Ulysses Ferragut.....Antonio Moreno

His wife, Dona Cinta.....Mlle. Kithnou

Their son, Esteban.....Michael Brantford

Their niece, Pepita.....Rosita Ramirez

Toni, the mate.....Frederick Mariotti

Doctor Fedelmann.....Mme. Paquerette

Count Keledine.....Fernand Mailly

Submarine commander.....Andre von Engelman

IT is nothing new to report that Rex Ingram has produced a beautiful film; this is expected of him by his admirers and he still persists in not disappointing them. The element of beauty is always the basis of his pictures' exceptionability. This beauty is both pictorial and physical—a correct richness of movement against a carefully chosen scenic splendour.

Having gone to the cities of the Mediterranean for the background of his latest film, he has come back with his reels of beautiful, delighting pictures. His screen version of Ibanez's *Mare Nostrum* photographically fills the eye and again satisfies us that Mr. Ingram knows how to point the camera at his scenic material.

Ulysses Ferragut, a Spanish sea captain, is persuaded by the love of Freya Talberg, an Austrian spy, to carry supplies to a German submarine which afterwards becomes the cause of his son's death. He refuses to take Freya away when she is tracked by the police, and sails off leaving her to an inevitable execution. His ship is then attacked by the submarine, which killed his son, and torpedoed, but Ferragut, managing to crawl to the gun at the up-tilted bow, takes one last effective shot at the under-sea boat, which completes his revenge.

The story runs through in an entertaining way despite some sluggish spots, and achieves an effect of serious undertaking on the part of Mr. Ingram. A certain far-fetched mystery is added to the character of Freya by her close resemblance to a painting of Amphitrite, the sea-goddess, and gives excuse for a rather horrific scene in the Naples Aquarium—the one in which Freya, who is known to the attendants here, with an apparent fascination for death as it is associated in her sub-conscious with the destroying monsters of the deep, bribes the keeper to stir up a fight between two octopuses, and gazes greedily till the end when she falls upon Ulysses with a violent kiss. This is interesting as spectacle, of course; likewise it shows that Mr. Ingram has adhered closely

to the Ibanez method of creating interest in some of his heroines by endowing them with the proper modern psycho-pathological tendencies. That the motion picture is beginning to recognize these in its character-treatments indicates that it is progressing in an interest in, and a technique to handle, situations in which subtle psychological values play a part, and is thus enlarging its discernment and scope.

The most dramatic scene of all is at the execution. All the lost hopes cherished by a woman who has tried to serve her country are focused in Freya's last forced effort to present an example of imposing heroism. Jewels, furs and even the unnecessary military grandeur all fit into what seems to her more than just a killing. She is determined to die like a soldier, little realizing till the last minute that a soldier's death is as horrible as anyone else's. Then all the ceremony and heroism fade away leaving only the black holes of aiming barrels. A look of childish, pleading fright comes over her as the officer, with his last grain of nerve, drops the sword and the shots are fired.

At the end we seem for the moment to be on the verge of the old slush when Ulysses is shown, after the ship's sinking, sliding deeper and deeper below the surface into the arms of Amphitrite, or Freya, the goddess and the woman having at this point become symbolically fused. But then it is seen that such an illusion is perfectly permissible in the mind of a man dying in what is supposed to be the most pleasant way, especially one who has been violently kissed by the lady he loves beside a tank of fish. A cut-back to the sea pounding on the rocks makes an effective climax and leaves a thrill which is seldom felt in the time-worn clinch.

Mare Nostrum goes a long way toward redeeming two stars. It has taken Alice Terry out of the petted blond class into one where characters are created, and has shown that Antonio Moreno is good for more than the serial-type sheik stuff.

But it is a question whether the alien members of the cast—Mlle. Kithnou and young Michael Brantford, as Ferragut's uncherished wife and son, Mme. Paquerette as the woman head of the Teutonic spys in Italy, and one or two others in minor roles—do not furnish the best understanding of the picture's histrionic needs and bring a training better equipped to meet them.

Mare Nostrum's success will lie in its appreciation by those who see deeply enough to recognize a physically beautiful, entertaining and well done motion picture, but not too deep to have a suspicion that Mr. Ingram, by exceptional direction and the ingenuity of some unusual incidences, has saved what, notwithstanding Ibanez, is not such a very extraordinary story from being a not too ordinary film.

The Black Pirate

Directed by.....Albert Parker
Photographed by.....Henry Sharp

The Players

Douglas Fairbanks	Mr. Stevens
Bille Dove	Mr. Wallace
Mrs. Pigott	Mr. Becker
Mr. Crisp	Mr. Belcher
Mr. DeGrasse	Mr. Ratcliffe
Mr. Randolt	

A FAIRY story of the swashbuckling, hair-raising type is *The Black Pirate* with all the prerequisites of captive princesses, knights incognito, bloody pirates, buried treasure and tender-hearted though gruff Scotchmen. Even the white horse is present who carries the hero overseas in the moonlight to secure his trusty legions on the mainland. But the whole presentation is staged with the consummate art of Douglas Fairbanks, who has once more brought to the screen a clean and wholesome super-feature romance that reminds the jaded theatergoer that everybody still enjoys fairy tales.

Mr. Fairbanks is one of the greatest contributors to the much needed return of the romantic drama after the screen has been deluged for so many years with themes of alleged realism. *The Black Pirate* is a rollicking sea story with only two short scenes on land and those on a desert island. Unlike *The Sea Beast*, Mr. Fairbanks did not have to go inland for his love story but found a way instead of bringing the heroine to sea.

The Fairbanks acrobatics which tend to grow monotonous in many of his pictures are not so much in evidence in this one and when employed are never tiresome. His single-handed capture of a merchant galleon is as clever a performance as Fairbanks has ever staged. The acrobatic band whose antics became somewhat ridiculous in *Robin Hood* appears at the end of the play but with much better effect. All who enjoyed *The Thief of Bagdad* will be delighted with *The Black Pirate*, which is a play of the same type with slightly better acting and far better popular entertainment value.

A great advance in the art of tinted pictures has been made in *The Black Pirate*. The value of natural colors in the presentation of sea pictures is unquestioned. It was a daring step for Mr. Fairbanks to take when he presented this drama in the new blues, greens, reds and browns. For there is much yet to be desired in this phase of the work of the screen. But the success which he has had in this production will go far in encouraging further attempts in color pictures. The romantic drama even more than the realistic play needs the color effects in order that it may be fully appreciated. And thus in another way has Mr. Fairbanks contributed to the return of romanticism to the screen.

Oh! What a Nurse!

Directed by.....Chas. (Chuck) Reisner

Photographed by.....John Mescall

The Cast

Jerry Clark.....Syd Chaplin

June Harrison.....Patsy Ruth Miller

Olive Hunt.....Gayne Whitman

Capt. "Ladye" Kirby.....Mathew Betz

Mrs. Clark (Jerry's Mother).....Edith Yorke

"Big Tim" Harrison.....Dave Torrance

Eric Johnson.....Ed. Kennedy

Mate.....Raymond Wells

Editor of the "Press Gazette".....Henry Barrowes

SLAPSTICK, that form of muscular comedy in which the human frame is ever coming into disconcerting contact with hard, wet, or hot objects, has its perennial appeal. That appeal is more broad than high, if you will, and the possible effects and combinations are limited, so that it often seems as if further inspiration must ere long run dry. Comedians repeat themselves without end, changing only in style and manner from the methods of the earliest circus clowns. And yet we are constantly amused at seeing a person slip or fall with comic discomfiture, at observing dignity ruffled, at watching pomposity laid low. This frankest, earliest, most childlike laughter goes on forever. We laugh like children because something of the child in us has endured.

Syd Chaplin, who has too often kept his talent under cover, firmly established his reputation as a comedian in his version of the famous farce *Charley's Aunt*, already reviewed in *Exceptional Photoplays*, February, 1925. In *Oh! What a Nurse!* he duplicates his success and shows a distinct advance in pantomimic ability. Here again he impersonates a woman, two of them in fact, and achieves his comic effects in meeting the ardent wooing of several male admirers, with a skill that puts him into a class by himself as a creator of feminine roles. His method has none of the mincing, effeminate qualities of the average female interpreter and always preserves something of the wholesome atmosphere of college men's theatricals when the least heavily built member of the football team is called upon to take off some aunt of Charleys or some cousin of George's.

Oh! What a Nurse!, an original scenario by Robert Sherwood and Bertram Block, calls for a cub reporter to impersonate Dolly Whimple, the lady who dispenses advice to the lovelorn readers of the paper. He sets out on his task in a costume most forcibly thrust upon him by a desperate bootlegger who has been using a female disguise in his rum-running.

When things get too hot for him, what with several wooers and revenue men in pursuit, he jumps from the frying pan into the fire by changing from one skirt into another and again has his hands full on a rum schooner with the whole crew wooing him and

an heiress in desperate need of being saved from a forced marriage. Here Mr. Chaplin's comic pantomime is at its best, the brightest spots being his attempt to convey to the heroine that her prospective husband is a great deal worse than he should be, his diagnosis of a supposedly sick man who is much better than he deserves to be, and his realistic fit of hysterics when he pretends to have been "done wrong by" at the hands of one of the villains. The titles are often witty and greatly add to the hilarity of the story.

The Church and the Motion Picture

(Continued from page 10)

they are foolish and blind to their own interests. In the long run, it is my firm conviction that the "picture mind" created by churches, schools and play houses, will build up and not destroy attendance at pictures in churches. The church is not primarily a commercial houses.

In saying this I am not pleading for entertainment pictures in churches. The church is not primarily a place of entertainment. Moreover entertainment is well cared for by numerous agencies in the community. The church should be about more serious business. However, the church cannot be indifferent to the way in which its people spend their leisure time.

With the ever-decreasing hours of labor and the increasing hours of leisure and the addition of machinery that ever shortens these hours, there will be the problem of increasing leisure. How are our people going to spend that time? If I understand the tendency in the church at the present time, it is to pay more and more attention to relationships hitherto considered outside the pale of religion, notably the industrial, the social, the racial, the international and the amusement. The church need not go into the entertainment business, but it must concern itself with the sort of entertainment being given to its boys and girls. Without doubt the church would be happy to feel that the motion picture industry was giving wholesome entertainment to its boys and girls, its men and women, and I feel sure it would have no objection if the business should prove itself profitable financially.

The church is concerned with entertainment pictures, but I agree that the solution is not through legal censorship. I believe the most promising thing about the present situation is the work that is going on within the industry itself for higher grade pictures. I believe that to work from the inside out is always the better way, whether you are thinking of individual or institutional improvement.

Cooperation must be the watch-word. We shall not get far standing in our backyards making faces at each other. Together let us work for the new day in motion pictures for church, school and wholesome entertainment.

GUIDE TO THE SELECTED PICTURES

Selected by the Review Committees

Key to Audience Suitability

General audience (composed principally of adults). Pictures primarily interesting to adults—but pictures not ordinarily recommended for boys and girls may be included in the list if the presentation is not objectionable for them.

Family audience, including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience, including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classifications.

*—*Pictures especially interesting or well done but not necessarily "exceptional."*

The Barrier

Directed by.....George Hill

Featuring.....
 Norman Kerry
 Marcia Day
 Lionel Barrymore
 Henry Walthal

Novel by Rex Beach

A DRAMA during the time of the gold rush in Alaska. A seafaring man thinking he has killed the captain in order to protect a half-breed child, hides in Alaska under an assumed name. When grown the young girl falls in love with a white man and her life is nearly wrecked by the captain, who discovering the man who attempted his life, tries to ruin the girl's happiness by telling her fiancé that her mother was a half-breed. The photography is very fine and the acting of Walthal and Barrymore is above the average.

For the general audience.

(Metro-Goldwyn—7 reels)

Behind the Front

Directed by.....Edward Sutherland

Featuring.....
 Wallace Beery
 Raymond Hatton
 Mary Brian

Story, "The Spoils of War,"
by Hugh Wiley

TWO doughboys, who find life hard in the trenches, are able to find fun even in grim war, in this comedy drama of the World War. A Red Cross worker is worshipped by the doughboys, and the story does away with the usual love episodes. The acting is excellent and the atmosphere of No Man's Land is well portrayed.

For the general audience.

(Paramount—6 reels)

Beverly of Graustark

Directed by.....Sidney Franklin

Featuring.....Marion Davies

Novel by George Barr McCutcheon

BEVERLY, living a peaceful life in America, finds herself involved in state affairs of a small province in Europe. Her cousin, heir to the throne, is injured and Beverly takes his place as king. All would be well if Beverly had not fallen in love with her personal guard but just as she is about to be exposed as an impostor, her cousin arrives and saves the day. Beverly of course marries the guard.

Though the screen version is quite unlike the book, the story is amusing and the acting of Miss Davies and Antonio Moreno is very good.

For the family audience, including the young people.

(Metro-Goldwyn—7 reels)

The Blackbird

Directed by.....Tod Browning

Featuring.....Lon Chaney

Original screen story by Pat Reilly

LON CHANEY appears again on the screen in an underworld story. The Blackbird is a tale of Lime House, and Lon Chaney is both the evil spirit and the ministering angel. As Dr. Jekyll, he is a poor cripple, keeping a mission and helping the unfortunates who infest Lime House. As Mr. Hyde, he straightens his muscles and now a tall and burly man, he robs and steals. Although he steals from the rich to give to the poor when he resumes his crippled condition, this is not made very clear.

For the mature audience.

(Metro-Goldwyn—7 reels)

The Blind Goddess

Directed by.....Victor Fleming

Featuring.....
 Esther Ralston
 Jack Holt
 Marie Dressler

Novel by Arthur Train

THE appeal of this story is mother love promoting self-sacrifice. A father has brought up his daughter to revere the memory of her mother whom he has divorced. The exiled wife and mother comes to plead for her daughter's love and companionship but is again repulsed. That night the father is killed and the mother, still unknown to her daughter, is accused of the murder. She cannot clear herself without revealing her identity and her own daughter is most active in having her prosecuted. She is finally united to her repentant daughter.

For the general audience.

(Famous Players—8 reels)

Bride of the Storm

Directed by.....J. Stuart Blackton

Featuring.....Dolores Costello

John Harron

Novel, "Maryland, My Maryland," by James Francis Dwyer

A YOUNG American girl, the sole survivor of a shipwreck, is saved by a lighthouse crew in the Dutch East Indies. She is brought up to speak Dutch but faintly remembers "Maryland, my Maryland," which her mother taught her. The lighthouse keeper plans to marry her to his idiot son in order to secure her inheritance but a young American naval officer arrives on the scene and rescues her. Picturesque settings add to the picture.

For the general audience.

(Warner Bros.—7 reels)

Chip of the Flying U

Directed by.....Lynn Reynolds

Featuring.....Hoot Gibson

Novel by B. M. Bowers

A COWBOY and his pals, two horses, play the leading roles in this romantic comedy drama. Shy of women, the cowboy's life is at first made miserable by two women who come to the ranch. Later he falls in love with one and decides that the opposite sex is not to be despised. Comedy relief is furnished by the other cowboys.

For the family audience, including young people.

(Universal—7 reels)

Dancing Mothers

Directed by.....Herbert Brenon

Featuring.....
 Alice Joyce
 Clara Bow
 Conway Tearle

Play by Edgar Selwyn and Edmund Goulding

A MOTHER finally realizes the selfishness of her flapper daughter and husband who are both so engrossed with their own pleasures outside of the home that she finds herself left alone most of the time. She decides to live her own life and seeks happiness in the society of other men and women.

For the mature audience.

(Paramount—8 reels)

The Danger Girl

Directed by.....Edward Dillon

Featuring.....Priscilla Dean

Play, "The Bride" by

George Middleton and Stewart Oliver

IF the improbable situations in this crook comedy are accepted, the picture will undoubtedly amuse and entertain. The scene is laid in the home of two crotchety bachelors, each engrossed in a hobby. The younger brother has a collection of precious stones, the elder spends his free hours in the culture of rare fish. A young woman

seeks protection from a forced marriage. She makes herself entirely at home, to the disgust and discomfort of the older man and the delight and entertainment of the younger one. Not until the final scenes is the actual identity of the girl revealed.

For the general audience.
(Producers Distributing—6 reels)

Desert Gold

Directed by.....George B. Seitz
Featuring.....

{	Shirley Mason
	Robert Frazer
	Neil Hamilton
	William Powell

Novel by Zane Grey

THE son of a wealthy man leaves New York to seek his adventures in the golden west. Here he joins an old friend, and together they save the life of a girl whom they both love. The production is full of exciting moments including a landslide.

For the general audience.
(Paramount—7 reels)

The Devil Horse

Directed by.....Fred Jackson
Featuring.....

{	Rex
	Lady
	The Killer

Original screen story by
Arthur T. Hankins

THIS story will interest all lovers of horses, the chief actors in the drama being horses. Rex, having been saved from the Indians when only a colt, grows up with a hatred for all Indians and with the wish to again see the boy who protected him. Later Rex saves the lives of many people, including the man for whom he has been searching. He also saves the life of "Lady," his love, and kills the villain, a bad horse named "The Killer," belonging to the Indians.

For the family audience, including children.

(Pathe—6 reels)

The Dixie Merchant

Directed by.....Frank Borzage
Featuring.....

{	Jack Mulhall
	Madge Bellamy
	J. Farrell MacDonald

Novel, "The Chicken Wagon Family"
by Barry Benefield

OLD Jean Paul Tippy is a horseman who loves horses so much that he neglects wife and daughter and homestead to the point where all his belongings are sold from under him. While gypsying along the roads of Kentucky they are met by the son of a wealthy horse owner who installs them on his father's farm and promptly falls in love with the daughter. The father's shiftless ways continue, however until the girl and her mother leave him, he then wakes up to his responsibilities and races his horse to victory. An unconventional story for horse lovers with a very pretty race at the finish.

For the family audience, including young people.

(Fox—6 reels)

The Devil's Circus

Directed by.....Benjamin Christiansen
Featuring.....

{	Norma Shearer
	Charles Mack

Original Screen Story by
Benjamin Christiansen

A COLORFUL story of intrigue and passion under the flaps of a circus tent. A young girl comes to join a circus and is befriended by an apache thief. She also attracts the sinister attentions of the lion tamer whose wife has often had reason to be jealous. The war intervenes but after it is over the young apache seeks revenge upon the lion tamer for having betrayed the girl. Finding him a hopeless wreck he cannot raise his hand against him. He and the girl are re-united.

For the general audience.
(Metro-Goldwyn—7 reels)

The Earth Woman

Directed by.....Norton Parker
Featuring.....Mary Alden
Original screen story by Norton S. Parker

MELODRAMA of the hardships of a pioneer woman, who revenges the death of her favorite son. Determined to save her drunken husband who has been convicted of the murder of the boy's slayer, the woman confesses but is saved by a half-witted boy to whom she is kind.

The acting of Mary Alden is far above the average, and the story is interesting.

For the mature audience.
(Associated Exhibitors—6 reels)

Fifth Avenue

Directed by.....Robert Vignola
Featuring.....

{	Allan Forrest
	Marguerite de la Motte

Saturday Evening Post story by
Arthur Stringer

A YOUNG girl arriving, a stranger in New York, is befriended by a charming woman who cloaks her real purpose behind a gracious and cordial invitation for the girl to make her home with her until she finds work. Innocently the girl accepts this invitation and it is only her innate sense of right and her clean-mindedness that save her from disgrace and ruin. Finally she is rewarded with the love of an honest and right-thinking man.

For the family audience, including young people.

(Producers Distributing—6 reels)

The Fighting Edge

Directed by.....Henry Lehrman
Featuring.....

{	Patsy Ruth Miller
	Kenneth Harlan

Novel by William M. Raine

SMUGGLING aliens across the Mexican border is an exciting subject to begin with and when the story starts off with races, auto spills and disguises and continues such thrills to the end, with plenty

of good comedy added, interest never lags. And too there is a happy romance between a brave and charming maiden and a bold young government agent.

For the family audience, including young people.

(Warner—7 reels)

The Flaming Frontier

Directed by.....Edward Sedgwick
Featuring.....Hoot Gibson
Original screen story by Edward Sedgwick

THE war between the white men and the Indians is the basis for this historical drama. At the close of the Civil War, the Whites are taking land from the Indians and the Red men are on the War path. A young man who is a friend of Custer is disgraced and forced to leave West Point for protecting the name and honor of his sweetheart's brother, a son of a prominent senator to whom scandal would bring ruin at that time. The brother is killed in the war with the Indians but he has sent a full confession to his father. The young man, cleared of the charge, wins the girl. The production is too long even though interesting. The Indians seem more like real Indians than they do in most pictures.

For the general audience.

(Universal—9 reels)

The First Year

Directed by.....Frank Borzage
Featuring.....

{	Kathryn Perry
	Matt Moore

Play by Frank Craven

AN amusing comedy of the first year of wedded life. Matt Moore as the husband tries to shine as a business man while Kathryn Perry as the wife tries to be a successful housewife and hostess. They entertain the head of the firm in the midst of a domestic upheaval, and with the husband in danger of bungling his first business deal. After much agonizing and many humorous situations, all turns out well.

For the general audience.

(Fox—6 reels)

*For Heaven's Sake

Directed by.....Sam Taylor
Featuring.....Harold Lloyd
Original Screen Story by Ted Wilde

A ROLLICKING clean comedy of the usual Harold Lloyd type, with several new tricks. A millionaire, through a misunderstanding finds himself the benefactor of an East Side mission. Through his efforts the rough necks are brought to the mission, and the young man falls in love with the daughter of the man who runs the mission.

For the family audience, including children.

(Paramount—6 reels)

***The Great Love**

Directed by Marshall Neilan
Featuring Robert Aamow
Original screen story by Marshall Neilan

METRO GOLDWYN has brought to the screen a unique sex drama. The Great Love concerns a love-lorn lady of large proportions and a struggling young doctor who has had no practice until the advent of "the lady."

The circus comes to the small town and the lady elephant, pride of the sawdust ring, is taken suddenly ill. The young doctor is called on his first, and in fact, the biggest case the town has ever known. When the elephant is restored to health, the keeper tells the young doctor that the "old girl" will never forget him and that she will always love him. The keeper's word proves true and the "large lady" pursues the young doctor until because of his coolness and preference for a charming young girl of the village, she gives up the struggle, and bitterly bemoaning her fate, tries to drown herself but is rescued by her keeper. This is a good comedy of an unusual type and the acting of the elephant is most commendable.

For the family audience, including children.

(Metro-Goldwyn—6 reels)

His Jazz Bride

Directed by Herman Raymaker
Featuring Marie Prevost
Novel "The Flapper Wife" by Matt Moore
Beatrice Burton

A YOUNG wife's extravagance in her desire "to keep up with the Jones" leads the husband into indiscreet business deals. A tragic catastrophe brings the girl to her senses so that she sells her car, dismisses her maid and gives up her spend-thrift friends, finding contentment in the homely joys of caring for her husband and making a real home for him.

For the general audience.

(Warner—7 reels)

Ibanez' Torrent

Directed by Monta Bell
Featuring Ricardo Cortez
Novel by Vincente Blasco Ibanez

TWO young lovers are separated by the boy's scheming mother. The girl goes away to become a great opera singer, returning incognito after several years. The man she loved, now a successful politician, recognizes her by her voice and realizes what he has lost by not defying his mother and following the dictates of his heart. The lovers meet from time to time, and the picture ends on a mild note of resignation with the heroine following her career while her lover makes a marriage of convenience. The story preserves a European atmosphere in which parents still have the last say about their children's marriages.

For the general audience.

(Metro-Goldwyn—7 reels)

The Johnstown Flood

Directed by Irving Cummings
Featuring George O'Brien
Original screen story by

Edfrid Bingham and Robert Reid

A THRILLING picturization of the famous Johnstown Flood of 1889. The flood is "reconstructed" with remarkable realism, vast bodies of water being released with cumulative effect until we see a whole township engulfed with hundreds of people floundering in the water with their shattered houses and belongings floating about them. It is almost as good as the real thing and explains why the flood is still held in such dread memory. The story of the picture concerns a young engineer who makes a vain protest against the neglect of the dam by the supervisor who has been bribed by some lumber interests. A thrilling horseback ride is furnished by the heroine when she arouses the community as the dam is breaking.

For the family audience, including young people.

(Fox—6 reels)

Just Suppose

Directed by Kenneth Webb
Featuring Richard Barthelmess
Lois Moran

Play by A. E. Thomas

PRINCE RUPPERT of Koronia bored by the formalities and pretensions of his petty principality falls in love with an American girl. On a mission to America he accidentally meets her again and love proves mutual. He is recalled to assume the throne but his love prevails. Entertaining youthful romance.

For the family audience including young people.

(First National—7 reels)

The King of the Turf

Director James Hogan
Starring Patsy Ruth Miller
Kenneth Harlan

Original screen story by

Louis Joseph Vance

COLONEL FAIRFAX, Kentucky horseman and a bank president, unjustly accused of raising a note has to serve a term in prison. His daughter meanwhile takes care of the horses, one of which is scheduled to win a race which will retrieve the family fortune. The colonel returns from prison bringing a young man with a trivial prison record who redeems himself by riding the horse to victory. He wins the daughter of the Colonel, whose honor has meanwhile been vindicated. Two splendid races will prove especially attractive to lovers of horses.

For the family audience including young people.

(F. B. O.—6 reels.)

Ladies of Leisure

Directed by Thomas Buckingham
Featuring Elaine Hammerstein
Original screen story by Albert Lewin

A FROTHY, amusing comedy of a persistent flapper, who refuses to take

"no" for an answer. An eligible bachelor flees to the African jungle to escape her wiles, but after she has with her persistent energy and optimism united her companion to her brother, she sets a trap for the returned bachelor and catches him. The picture is full of action and laughter. The direction is good and the titles entertaining.

For the general audience.

(Columbia Picture—6 reels)

***The Midnight Sun**

Directed by Dimitri Buchowetski
Featuring Laura La Plante
Original screen story by A. T. Younger

AN American girl who rises to stardom in the Russian Ballet through the efforts of a Grand Duke, is nicknamed The Midnight Sun. Having become innocently involved with the Grand Duke, her fiancé, misunderstanding the situation, gives up his position as guard to the Duke and he is court marshalled and ordered shot at daybreak. In the meantime, the girl has been kidnapped by the villain, a rival of the Duke's, and the Duke goes to her assistance. Realizing her great love for the young man who is to be shot, the Duke rushes to save him and blesses both of them.

For the general audience.

(Universal—9 reels)

***Mike**

Directed by Marshall Neilan
Featuring Sally O'Neil
Charles Murray
Original screen story by Marshall Neilan

MIKE is a happy-go-lucky story of railroad life with a number of Marshall Neilan touches which often make it breathless entertainment. A girl named Mike is queen of an itinerant box-car apartment in which she rears a brood of motherless youngsters. She becomes interested in a young man who has been wrongfully outlawed by the railroad management for an accident which was really not his fault and her faith helps him to regain confidence in himself. The attempt of a gang of desperadoes to loot the railroad safe gives him a chance to prove his worth and incidentally furnishes a thrilling climax to the picture when Mike's box-car apartment is turned loose on a down grade stretch in an attempt to wreck the express.

For the family audience, including children.

(Metro-Goldwyn—7 reels)

The Million Dollar Handicap

Directed by Scott Sidney
Featuring Vera Reynolds
Novel "Thoroughbreds" by W. A. Frazer

THE rather stereotyped story of a Southern family threatened with ruin is told in *The Million Dollar Handicap* and as the name indicates, the family fortune is saved by their prize horse. The villain to get the girl in his power plots to discredit the jockey. The girl rides

the horse and wins not only the race but a husband as well.

For the general audience.
(Producers Distributing—6 reels)

*Miss Brewster's Millions

Directed by.....Clarence Badger
Featuring.....Bebe Daniels

Novel, "Brewster's Millions" by
George Barr McCutcheon

POLLY Brewster, a poor movie extra, is left a million dollars by her uncle, with the stipulation that she must invest the money and not spend it. The difficulties she has investing the money to get the most fun out of it is well told in this comedy drama.

For the family audience, including young people.

(Paramount—7 reels)

The Mystery Club

Directed by.....Herbert Blache
Featuring.....Matt Moore

Novel by Arthur Somers Roche

SIX members of the arm chair club make an agreement to commit a crime and a forfeit is only to be paid if they are detected. One of the members secretly gets some of the inmates of his reformatory to commit the crimes, and after suspecting the youngest member of the club, the older man confesses the game and an explanation is made but the inmates of the reformatory fail to prove that a crook can go straight.

For the mature audience.

(Universal—7 reels)

The New Klondike

Directed by.....Lewis Milestone
Featuring.....Thomas Meighan
.....Lila Lee

Original screen story by Ring Lardner

TOM KELLY, a big league player sails for Miami, Florida, to join his team, only to find himself discharged through the jealousy of the dishonest manager. He tries his hand at real estate and takes his team into partnership when he meets with success. When he is trapped into buying a worthless swamp he suspects the girl he met and loved on the steamer, but later the misunderstanding is cleared up. A pleasant story with interesting picture of conditions in Florida.

For the family audience, including young people.

(Paramount—7 reels)

The Night Cry

Directed by.....H. C. Raymaker
Featuring.....Rin Tin Tin (Dog)

Original scenario by

Phil Klein and Edward Meager

A FAITHFUL shepherd dog is unjustly accused by the neighboring shepherds of killing their sheep. The master has faith in him and prevents him being killed long enough for him to discover and kill the real marauder, a sheep killing vulture, in an exciting fight. Entertaining story with a novel plot for Rin Tin

Tin, and beautiful shots of sheep grazing life.

For the family audience including children

(Warner Bros.—7 reels)

The Non-Stop Flight

Directed by.....Emory Johnson

Featuring.....Skiles R. Pope and
.....Otis Spantiz of the P.N. 9

Original screen story by

Mrs. Emelia Johnson

A WAR melodrama of a purely fictitious story built around the lost crew of the aeroplane P.N. 9. Apparently betrayed by his young wife, a Swedish sea captain becomes a hater of all mankind. He plies a tramp steamer in the Pacific carrying contraband coolies and drugs. Well paid by one of his passengers, a Chinese merchant, he seizes a beautiful girl, a castaway on a tropical isle, but he must take aboard with him the crew of the disabled aeroplane, that have found their way to this same island. When the old sea dog learns that the girl is his motherless daughter, a terrific battle occurs between the Chinese human cargo and the ship's crew, aided by the U. S. officers. While the fight is of the type dear to the hearts of movie fans, it is not made disagreeable by close-ups of injured participants. This picture has impressive and authentic war shots, beautiful pictorial effects, is full of action and movement but the story is unconvincing and unworthy of the theme.

For the general audience.

(F. B. O.—6 reels)

The Phantom of the Forest

Directed by.....Henry McCarthy

Featuring.....Dogs { Thunder
.....White Fawn

Original screen story by

Frank Foster Davis

LOST as a pup in the vast forests, the Phantom grows up shy of man, although his presence is often felt by them. The conflict centers around oil discovered by the villain on a young woman's property. The Phantom, freed one day from a trap by the young woman and her neighbor, an oil operator, becomes their defender and the bad man's bitter enemy. At every turn, the Phantom foils the villain, and in a spectacular forest fire, the dog rescues a baby from a burning log cabin. While the young man and woman have their romance, a delightful affair has developed between Phantom and White Fawn. In addition to the almost human understanding and acting of the dogs, the picture shows unusually good photography and artistic lighting.

For the family audience, including young people.

(Lumas Films—6 reels)

Queen o' Diamonds

Directed by.....Jet Withey

Featuring.....Evelyn Brent
Original screen story by Fred Myton

A CROOK melodrama well seasoned with Broadway theatrical life, *Queen O'Diamonds* is a fast moving photoplay

with plenty of thrills and adventure. A chorus girl is induced by a gang of crooks to impersonate a Broadway star to whom she bears a startling resemblance. She becomes involved in a series of wild adventures and innocently receives stolen diamonds. In love with a struggling young playwright, the chorus girl in the role of the star meets a great theatrical producer who accepts the young man's play, with her as the lead. She aids the police in arresting the desperate criminals. Evelyn Brent does a good piece of acting in the dual role.

For the general audience.

(F. B. O.—6 reels)

Rainbow Riley

Directed by.....Charlie Hines

Featuring.....Johnny Hines
Play, "The Cub," by Thompson Buchanan

AS a cub reporter among wild feudists in the Kentucky mountains Johnny Hines capers through seven reels of adventure. His numerous attempts to "crash" in to the job of a reporter are humorous. At last he gets an assignment refused by all the other reporters and this leads to a series of exciting events, among them rescuing a beautiful school teacher who has been kidnapped. All the forces of the army and navy come to the young newspaper man's rescue. He and the girl are brought by aeroplane to the big city and the cub becomes a real reporter, sought not seeking. The situations and actions are so grossly exaggerated that the film becomes a rollicking extravaganza. There are some beautiful outdoor shots.

For the family audience, including young people.

(First National—7 reels)

The Reckless Lady

Directed by.....Howard Higgins

Featuring.....Belle Bennett
.....Lois Moran

Novel by Sir Philip Gibbs

A MOTHER has committed an indiscretion from the consequences of which she must ever after shield her daughter. She leads a precarious life travelling on the Continent and supporting herself by gambling at Monte Carlo. Her past looms up dangerously when her daughter falls in love and her husband re-appears on the scene, but reconciliation follows. Appeal of sacrifice prompted by mother-love excellently interpreted by Belle Bennett.

For the general audience.

(First National—8 reels)

*Red Dice

Directed by.....William Howard

Featuring.....Rod La Roque
Novel, "The Iron Chalice," by

Octavus Roy Cohen

A STORY of bootlegging and high-jacking. A young man returned from war, unable to make a living, sells his life to a bootlegger for a year of ease and luxury. Before the year is over, the young

man falls in love and decides to beat the bootlegger at his own game. While he is high-jacking the warehouse in order to pay the bootlegger his debt, the police enter. Explanations are made and the young soldier finds happiness with the girl. The story is interesting and there is plenty of action.

For the general audience.

(Producers Distributing—7 reels)

Red Hot Leather

Directed by.....Alfred Rogell

Featuring.....Jack Hoxie

Original screen story by Alfred Rogell

IN this western romance, a cowboy saves the old home ranch by winning a race which carried a thousand dollar purse.

The horse is beautiful and there is much fine riding.

For the family audience, including children.

(Universal—5 reels)

The Road to Glory

Directed by.....Howard Hawks

Featuring.....May McAvoy

Original screen story by Howard Hawks

JUDY is a favored child of fortune with a delightful father and a devoted swain. Suddenly tragedy stalks into her care-free existence; her father is accidentally killed, and she is threatened with blindness because of a bad spill in a wild automobile ride. Her fiancé is injured in a terrible storm, and through shock or "something greater" she regains her eyesight and her faith. A storm of dramatic proportions is a feature of this photoplay.

For the family audience, including young people.

(Fox—6 reels)

*Rocking Moon

Directed by.....George Melford

Featuring.....Lilyan Tashman

Featuring.....John Bowers

Novel by Barrett Willoughby

ROCKING MOON is a beautiful island in Alaska, where dwells a lovely maiden who breeds silver foxes to provide a living for herself. To the fair island comes a young man who helps the maid fight the man who is stealing her foxes. This is an interesting romance of moonlight and love fighting against greed and villainy.

For the general audience.

(Producers Distributing—7 reels)

The Runaway

Directed by.....William de Mille

Featuring.....Clara Bow

Novel, "Flight to the Hills" by

Charles Buck

ROMANTIC melodrama of the Kentucky hills. A Broadway flapper falsely believing she is under suspicion for murder flees with a mountaineer to his home where she is sheltered by his mother and finds contentment. Interesting char-

acter types are shown in an unusual plot with a background of fine photography.

For the general audience.

(Paramount—7 reels)

*Sea Horses

Directed by.....Allan Dwan

Featuring.....Florence Vidor

Featuring.....Jack Holt

Novel by Francis Brett Young

A MOTHER of a small child, deserted by her husband, who has gone to the South Seas, is persecuted by his family and threatened with the loss of her child. She takes the child and goes to the island where she finds her husband. Realizing her inability to cope with the beast her husband has become, she flees back to the ship and when he is killed in a fight, she promises to marry the ship's captain, with whom she has fallen in love. The interest is sustained throughout, and the typhoon is most realistic.

For the general audience.

(Paramount—7 reels)

The Seventh Bandit

Directed by.....Scott R. Dunlap

Featuring.....Harry Carey

Original screen story by Hal Roach

HEIR to the restlessness of a pioneer ancestry, the younger of two brothers hits the trail for Canary Bend, where he hears gold has been struck. His claim proves a "bonanza," but the boy is killed by a bandit leader who is jealous of the young man's attentions to his girl. The older brother turns bandit, and with single handed heroism captures his brother's murderer. The romance is furnished by his marrying a charming girl physician, a "pioneer in women's rights." The photography is beautiful and there are some lovely outdoor shots.

For the family audience, including young people.

(Pathe—6 reels)

The Shadow of the Law

Directed by.....Wallace Worsley

Featuring.....Clara Bow

Novel "Two Gates" by Henry C. Ford

A YOUNG girl does time on Blackwell's Island for a crime she has not committed. On her release she goes to Los Angeles and there, with the help of her father, who has been caught in the toils of a gang of crooks, and assisted by another crook, she proves the old adage "it takes a crook to catch a crook." The man who had sworn falsely against her in New York gets his just deserts. The girl's name being cleared by the confession of a young crook, who repented on his death bed, she marries a wealthy young man with whom she has been in love for some time.

For the general audience.

(Associated Exhibitors—5 reels)

The Silken Lady

Directed by.....Edgar Lewis

Featuring.....Mahlon Hamilton

Featuring.....Gladys Hulette

Original screen story by Edgar Lewis

TWO people, who are antagonistic toward each other, are shipwrecked two hundred miles from the nearest city, and during their journey on foot they come to a full understanding. On the ship returning to England they discover they have fallen in love with each other. The story holds the interest and the photography is fine.

For the general audience.

(Arrow—6 reels)

Sir Lumberjack

Directed by.....Harry Garson

Featuring....."Lefty" Flynn

Original screen story by Victor Gibson

BILL BARLOW, son of a wealthy lumber king, is sent out west to his father's lumber camp. Enroute he is held up and stripped of his clothes by some hoboos and when he arrives, nobody will believe his story. Forced to work as a laborer, he gets on the track of the dishonest foreman who is plotting to cheat the company of some valuable holdings which are involved in a mortgage. Bill borrows the money and beats the foreman to it in paying off the mortgage. Then he sells the property to his own father, much to the latter's satisfaction. Clean, refreshing story.

For the family audience, including young people.

(F. B. O.—5 reels)

A Social Celebrity

Directed by.....Malcolm St. Clair

Featuring.....Adolph Menjou

Original screen story by

Monte Katterjohn

A COMEDY of a small town barber, the best in town, who goes to New York to please his sweetheart but returns home just a barber. The girl after dancing in a night club in New York, is glad to return to the small town with her barber-lover. The story is full of humor and the acting of Adolph Menjou is far above the average.

For the family audience, including children.

(Paramount—6 reels)

The Soldier Man

Directed by.....Harry Edwards

Featuring.....Harry Langdon

Original screen story by Arthur Ritely

and Frank Catra

THROUGH three rollicking reels, a soldier of the A. E. F. dreams of impossible and ridiculous experiences on the deserted battlefields following the war, and of stumbling into an imaginary Balkan Kingdom before he is awakened from his slumbers by his wife to join his regiment for a parade on the avenue.

For the family audience, including children.

(Pathe—3 reels)

The National Board of Review of Motion Pictures

Through its **BETTER FILMS** National Council and Department

composed of

**Associate and cooperating members and Affiliated Better Films
Committees throughout the country, is—**

ENCOURAGING a study of the motion picture as a medium of entertainment, instruction and artistic expression.

BRINGING to the attention of the public the better pictures, classified according to their type-of-audience (age and group) suitability, and cooperating with the exhibitors in encouraging support of the finer pictures.

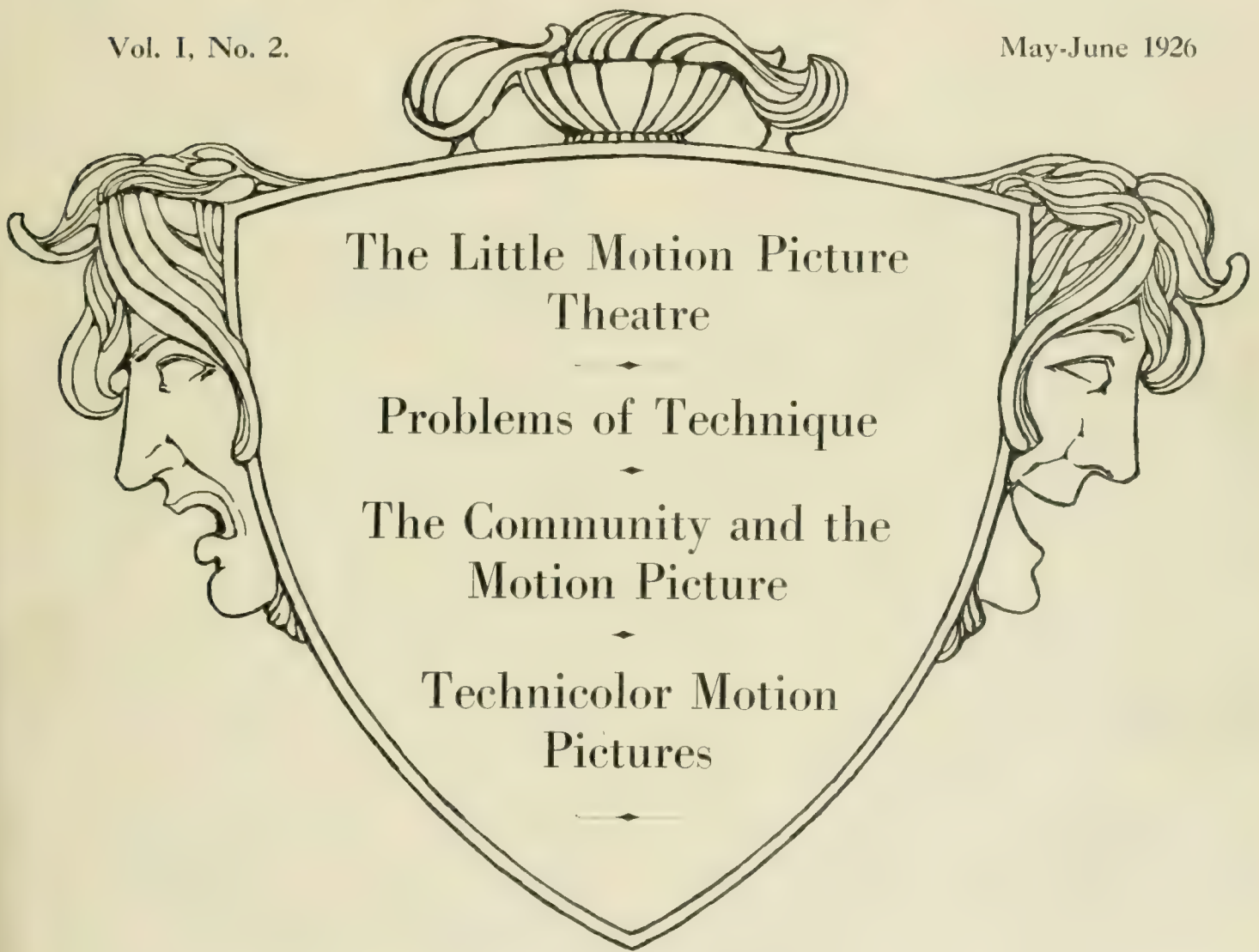
EMPHASIZING the fact that the majority of motion pictures are not made for children, but that the motion picture is a form of entertainment directed at its fullest expression toward mature audiences, and must be encouraged as such if its highest artistic, entertainment and educational possibilities are to be realized. But also recognizing the fact that certain films are definitely suitable for boys and girls, and sponsoring selected programs for Junior matinees.

ESTABLISHING in the minds of the public the fact that the only fair and effective way of bringing public opinion to aid socially in the entertainment, artistic and educational development of motion pictures is through the constructive methods of the Better Films movement—namely, selection and classification, and enlisting community support of the better pictures.

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Contents for May-June, 1926

Special Articles

Editorial, The Little Motion Picture Theatre	3	Technicolor Motion Pictures	12
Problems of Technique in Commercial Motion Picture Production.	Ralph Block 4-6	National Organizations Adopt Motion Picture Programs	13-14
The Community and the Motion Picture	John Lovejoy Elliott 7-9	Better Films Service.	15
		Motion Pictures with Patriotic Themes.	16

Exceptional Photoplays

The Greater Glory	10	The Vision	12
Silence	11		

Selected Pictures Guide

Features

Aloma of the South Seas.	18	Oh Baby.	20
The Bat.	18	Old Loves and New.	20
Broadway Gallant.	18	The Old Soak.	20
Brown of Harvard.	18	Paris	20
The Cohens and the Kellys.	18	Ranson's Folly.	20
The Dice Woman.	18	Rolling Home.	20
Dude Ranch.	18	Say It Again.	20
Ella Cinders.	18	The Shamrock Handicap.	20
Fascinating Youth.	19	Siberia	20
Glenister of the Mounted.	19	Silence	21
Hard Boiled.	19	Silken Shackles.	21
Hell Bent For Heaven.	19	Sparrows	21
Her Big Night.	19	That's My Baby.	21
High Steppers.	19	Tony Runs Wild.	21
The Love Thief.	19	The Unknown Soldier.	21
The Lucky Lady.	19	The Volga Boatman.	21
Men Women Love	19	Wet Paint.	21
Mlle. Modiste	19	The Yellow Back.	21

Non-Feature Subjects

Canary Islands.	22	Revolutions Per Minute.	22
The Doctor.	22	Songs of Scotland.	22
Heroes of the Sea.	22	Sweden Today.	22
Jack of One Trade.	22	The Trail of the Gods.	22
Keeping in Trim.	22	The Vision.	22
Pathe Review No. 15 to No. 24.	22	Wild America.	22
The Planting Season.	22	Wonders of the Wilds.	22
The Range Terror.	22		

Short Comedies

Animated Hair Cartoon.	22	His Private Life.	23
Bear-Cats	22	Love's Hurdle.	23
Buster's Sleigh Ride.	22	The Merry Widower.	23
Dinky Doodle in the Wild West.	23	Mighty Like a Moose.	23
Eight Cylinder Bull.	23	The Prodigal Bridegroom.	23
Felix the Cat Misses the Cue.	23	Rah! Rah! Heidelberg.	23
Felix the Cat Uses His Head.	23	Why George.	23
From A to Z in Filmdom	23		

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The Little Motion Picture Theatre



IN 1922 the National Board of Review first broached the idea of showing pictures of unusual artistic merit for special audiences in a chain of small motion picture houses throughout the country.

This idea was born as the result of the remarkable success which had attended the showing of a number of exceptional pictures at Town Hall under the auspices of the Board. Then too the publication of *EXCEPTIONAL PHOTOPLAYS*, the bulletin which reviewed and recommended many pictures distinguished for their originality and artistic treatment only to find that they frequently were not ever released for public showings or were comparative failures with popular audiences, had brought up the problem of finding the smaller public which would rally to pictures of this type.

For a solution of this problem it was only natural to turn to the Little Theatre movement which had succeeded in partly solving a similar difficulty for the stage. Here the question was to provide an outlet for dramatic experiments and revivals which could not hope to prosper immediately on the commercial stage. A further object was to create an audience as well as to encourage it to participate in the activities by releasing latent amateur talent both in acting and in writing.

The success of this undertaking is now a matter of common knowledge. The small theatre movement has fostered many a fledgling dramatist and developed scores of actors and directors. It has had a most stimulating influence upon the commercial theatre and has done much to correct the besetting fallacy of play and picture magnates alike—the underestimating of the intelligence and receptivity of the public.

The difficulties in the way of a similar movement in motion pictures were and are, of course, much greater. Pictures cannot be created and put on by small groups as in the case of plays. The technical and financial problems involved are infinitely greater and more intricate. The more immediate objective would be to organize special audiences all over the country whose interest could be aroused by special showings. As these audiences become more articu-

late in their demand for artistic pictures the inducement to make pictures of this sort, either on the part of the industry or by cooperative studios endowed or supported by these same audiences, might in time become compelling.

In view of the many difficulties the idea was at first put forth as little more than a pious hope. An editorial in *EXCEPTIONAL PHOTOPLAYS* said: "But perhaps we are indulging in a dream, for the artistic future of the screen depends upon the growth of altruism on the part of those not primarily interested in pictures as a business."

That was only four years ago. Since then things have happened which might well confute pessimists. An extraordinary interest in special showings has manifested itself. The most notable instance perhaps has been the pictures shown by the International Film Arts Guild at the Cameo Theatre, New York City. This organization has recently presented a revival of most of the artistic pictures, both native and foreign, made in the past ten years, as well as many recent experimental films. The audience response has been most satisfactory and it seems probable that the Cameo theatre will become a permanent repertory film house. The Film Associates, Inc., at 66 Fifth Avenue is planning a similar program for next year. Meanwhile various Better Films groups such as those at Jacksonville, Florida; Rutherford, New Jersey, and Atlanta, Georgia, have had special showings of pictures and have done notable work in creating an interest in pictures like *Moana* and *Grass*.

All this is very gratifying. The first step, that of creating special audiences for exceptional pictures is already well under way. European studios in Sweden, Germany, and France are being combed for additional material and dusty tin boxes in our own film storages are being re-opened in something of the spirit of ardent discoveries. If there is anything at all in the theory that demand leads to supply, the second step, that of making artistic pictures for special, appreciative audiences is perhaps not so much further off as the first step was thought to be four years ago.

—ALFRED B. KUTTNER.

Problems of Technique in Commercial Motion Picture Production

By RALPH BLOCK

Mr. Block, who delivered this address before the National Better Films Conference held in New York City, is supervising editor of the Famous Players-Lasky Corporation. After graduating from the University of Michigan, Mr. Block spent eight years in American journalism, on the staff of the "Louisville Courier Journal, Detroit News, Kansas City Star, New York Sun" and was dramatic critic of the "New York Tribune," 1917-18. He made his entrance into the motion picture field in 1919 when he accepted the position of advertising and publicity manager of Goldwyn Pictures Corporation. In 1922 he joined the Famous Players-Lasky Corporation, being managing editor of the Story department for a couple of years before assuming the supervising editorship of this corporation.—THE EDITOR.

THIS Conference represents one particular side of an effort to further the progress of the motion picture, that is through the awakening and development of audiences. Yet I hesitate to discuss the progress and future of the motion picture without trying to obtain a common understanding of what progress in the motion picture would amount to.

My experience is that those persons who are interested in the improvement of the movies do not always want the same kind of improvement. Some of them feel that the movies are artistically bad in the technical elements of what we call art. That is to say, they feel that the acting is not subtle enough, or sufficiently well defined. That the lighting is too literal and not sufficiently suggestive. That the general decorative quality, meaning the background, composition and design of settings, is vulgar, ostentatious rather than refined.

There is another group of critics whose criticism penetrates in another direction. They feel that the motion picture is entirely on the wrong track in trying to pin its expression to the kind of stories it tells. They feel, for instance, that the essence of the motion picture art is motion, and therefore to tell in dramatic form stories which have already been created originally for some other kind of expression, such as the theatre and the novel, is to force a motion picture camera to assume a secondary position in the arts. These critics point out that the camera has a quality and genius of its own, and that life should be seized by it purely within the limits of its own capacity.

A third group of critics, which is perhaps by far the largest, looks askance at the morality of what is

told upon the screen, and although the point of view held in this group varies from side to side, yet it is generally a point of view which is uneasy about the moral taste of those who produce motion pictures.

For our convenience I will state simply my own point of view toward the motion picture, and although you may disagree with me, it will be, I hope, of some value for you to hear the attitude of one who has spent a number of years in motion picture production, and who has tried to maintain a critical perspective toward it.

First of all, I want to state my understanding of what I mean by the word "artist." A true and lasting artist is never particularly a propagandist in behalf of anything, except his own philosophic feeling about life. It is more or less a truism to say that any expression in which propaganda for a contemporary idea outweighs the creative and imaginary quality of the expression, does not last. In other words, times and events change, but man's human nature remains constant throughout the ages. The great artists of history have always been men and women who have tried to penetrate to some essential truth about human existence. They have always had the greatest reverence for what we may call absolute truth, but in their reverence for it, they have always understood that morality is a changing thing, and that while it may be painful to strip the veil from the absurdities, vulgarities and horrors of life, it is more sanitive for man to know the truth about himself than to be deceived about himself.

Do not feel that what I am saying is a preliminary to an apology for the vulgarities of many motion pictures. Licentious journalism can never be compared to the satire and irony of a great artist, and I must confess that much art of the motion picture of the past, which attempted to survey the follies of contemporary life, could only be termed mere Journalism. What I am trying to point out, however, is that an art of the motion picture which would be so pure as to be harmless to childish minds, would also be so infantile in its character as to be stupid. My own ideal of the great motion picture creator is one who sees interesting aspects of life, aspects that reveal the length, and breadth and height of man's existence in specific terms of human nature, and who is powerfully equipped by skill, experience and imagination to use the camera in its revelation.

There never has been to me any real contradiction

between ethics and esthetics. After all, art is a matter finally of discretion and taste, and in the end morality comes down to the same thing. To live greatly is itself an art, because it draws on the same freshness of the spirit, courage and power to impose a pattern on life that marks the mind of the great artist.

I am going into this general discussion of esthetics and morality, because it is toward a standard of this kind that the motion picture must move in its progress. You are all probably aware that two men of different character, one low and base, and the other high and noble, might both tell the same story, the same at least in the elements of character and dramatic plot, and yet the effect of one would differ entirely from the effect of the other. It is not therefore the stories which have to be changed, but the point of view of those who produce them as motion pictures. The motion picture as an art does not depend so much upon the development of further mechanical technical facilities, as it does upon a greater imaginative integrity on the part of those who produce them. Happily, as we look around the studios today, we find them filled more and more with young people from the schools and colleges, with a vision of beauty and honesty, which is bound to creep more and more into the pictures with which they have to do.

POSSIBLY all those who are critics of the motion picture would agree that progress for the motion picture depends on whether all the human beings involved in it can catch up with the best social intelligence of the time. But please believe that all the human beings involved in the motion picture does not merely mean those who are engaged in its creation and exhibition. No art exists without the presence of an audience—the emotional and intellectual relation between the work and its audience is an important part of that process which we call art. The responsibility for a finer art of motion rests as heavily on those who participate in its effect as on those who participate in it as a cause. The production of motion pictures is a costly matter, and its continuance must rest upon a firm economic foundation. The audience which determines its foundation also determines by the level of its taste and intelligence and the quality of its receptivity the kind of motion picture which it is to receive. There is no lack of desire on the part of the experienced producer to lift this level and thereby gain the prestige and acclaim of those who recognize excellence when they see it. But experiment in the motion picture is more costly than it is elsewhere in the arts. The producer deals in such large sums that he is not only responsible to his own artistic conscience but to his economic one, which is a collective one representing hundreds of investors. He must therefore have some previous assurance in the good will and devoted interest of his audience before he

ventures his ship on the uncharted seas of public attention. I once spoke to an audience on "the Responsibility of Audiences to Their Movies." I found when I had finished that while my audience was all too willing to raise the cry of cheapness and lack of artistry in the films, it resented my charge that audiences themselves were responsible for what they were getting, and felt insulted that I should assume that they had an equal part with the producer in saying whether the films should be on a low level or a high one.

A PART of what I have said to you is platitudinous. But I am restating these facts as a prelude to the main subject on which I have been asked to speak to you. There are technical problems in the making of motion pictures which depend on nothing except the limit of the resources of the producer. There are problems that have to do with equipment, expert craftsmen in all the departments of production, the handling of lights, the camera, the film, the million facilities which aid in creating the superb mechanical product we see on the screen today. But in speaking to you I prefer to believe that you are not interested so much in these elements as in those having to do with the human and creative factors involved. I am addressing myself therefore not to technical problems so much as problems of technique, which is in all the arts the basic alphabet by which the content of an art is expressed to its audience. It is the consideration of this problem which brings us back in a circle to the audience, for it is the audience which determines whether our technique shall be subtle or broad, whether it shall express profoundly or superficially, whether it shall view life honestly or falsely.

It is in France where all artists are great stylists that it was said that "The style is the man," because the true and unimpeded style of any expression—of which the technique is an inseparable part—expresses profoundly the character of its creator.

The technique of a motion picture is not, however, bound up so simply in the character of one person. It involves the actor, the writer, the director and the producer—even the scenic architect and the camera man. But all these are truly bound up in one mechanism which has created the art of motion and to which we must look in estimating the quality of the art we are studying. That mechanism is the camera.

By itself, the camera is a conscienceless and unconscious instrument, performing its duty only according to the imagination and intelligence behind it. In the early history of the motion picture camera, both creators and auditors were so preoccupied with the magic of motion itself that they did not discern that here they had an eye to look at and record all the follies, the frailties, the oddities, beauties and benevolences of human nature. It was then used crudely, without

selection. Indeed, while the instrument was then not the splendid instrument of today, everything near it was cruder than it was itself. The pantomime of the actor was so inexpert, so inaccurate, so poorly imagined that pictures of that day shown to us today arouse only laughter. The stories were wretchedly and naively conceived, without well thought out structure of plot and careful dramatic development. The characterization of its human elements, and of times and places, was careless and false. There was little taste shown on the part of anyone or understanding of the divine possibilities of the art of motion. Lighting was flat—a conception of the emotional values of light had not yet arrived on the scene. But above all, there was no understanding of how the camera might be used to concentrate on an important element of the story, excluding for the moment everything else. The closeup was the first step in this direction, the first dim realization that the camera might be used as a great lithographer uses a crayon pencil, sketching lightly here, with swift silken strokes there, shading heavily here, rounding out masses there.

Please do not take my metaphor too literally, for while the camera has great graphic power to present the beauty of things, moving backgrounds, landscapes that fly past as swiftly as planets, yet it is in the human panorama that my greatest interest lies. And it is there that yours should lie too, because the basis of drama is character. Without greatly drawn human character there can be no drama. The substance of drama is conflict, and conflict can only be between dissimilar things, and of all things that are dissimilar, human beings are the most. There are no two alike in the world, and two face to face, without a word uttered, create a potential drama.

IN the few years that have passed since the early days of the motion picture, the camera has been mechanically improved. New devices have been added, lenses that will focus more sharply or that will allow only so much light to filter to the celluloid as will give the resultant picture a film like silver mist. Devices have been added which will dissolve a scene slowly before your eyes, giving it a quiet and slow termination of fading into another without shock or abruptness. A new camera has been invented recently, used notably in the German made picture "*The Last Laugh*," a great work of art, which will allow the camera to move from one place to another, carried on the body of the operator, without destroying the steadiness of the film and without impairing the quality of the essential light it receives. The effects produced by this camera are wonderful and inspiring.

But the point I wish to make is that not any of the mechanical developments mean anything without vision and imagination behind them. Long after the camera had reached a point where it was near its

manhood, directors and actors and writers still had to learn of its great potential power for the exploration of the human soul and the scene of its action.

THE great lesson that motion picture directors had to learn was that a motion picture, to be within the true limits of the art of motion, was not necessarily an illustrated story book, with the editorial matter printed in titles. It took them long to understand that the camera itself should tell the story, a great and all seeing eye, which should be yours, belonging to you the audience, and in the finished picture leaping, whirling, striding, moving slowly and swiftly from man to man and place to place, revealing the secrets of the eye, muscles of the face that twitch with anger, purse with pride, droop with suspicion, caress with love. It should reveal the beauty and plasticity of the human body, the wonder of its response to the thousand complex emotions and thoughts of human kind. And all this should tell a story, blending into the beauty of settings, laughing at human frailty, slyly exposing foibles, but disclosing, too, strength, devotion, ardour and nobility.

It is a strange commentary on human progress that it often comes about by accident rather than by human intention. A means is discovered without an end, and mankind, inventive rather than noble, fits an end to it that produces nobility and beauty. It is the camera which will produce great motion picture directors and great actors. The fascination of the instrument is too great to be withstood, and already young men and women are understanding more and more what the camera demands of them if they would make it do its greatest magic. In this connection I should like to pay a tribute to two great artists of the camera whose work in the days of the future will be regarded as landmarks in the progress of the motion picture. One is Chaplin. The other is Lubitsch. Chaplin is the motion picture incarnate, not merely an actor but a living sign of the rhythm of motion, the power of plastic lines to produce emotional effects. He is actor, creator and director all in one. No other two men could be so diverse and still each have so much to give. Chaplin, with little sense of color, of lighting, of the finer shades of the camera, is still the greatest figure the motion picture has produced. Lubitsch has everything Chaplin lacks and undoubtedly more than any other man knows how to make the camera dissect the tissues of human existence. It is the vitality of men of this kind which has brought about the emergence of actors like Adolphe Menjou, acute, intelligent, sensitive, understanding both consciously and intuitively the projection of human emotion and the depth of the art of pantomime. It is the example in subtlety of men of this stamp

(Continued on page 12)

The Community and the Motion Picture

By JOHN LOVEJOY ELLIOTT

Dr. Elliott, who delivered this address before the National Better Films Conference, is head worker of the Hudson Guild and President of the United Neighborhood Houses, New York City.—THE EDITOR.

I have a very good idea of what I myself want from the moving pictures and what I imagine most of the social workers want: two things. First, that our neighborhood should have the opportunities for seeing the right kind of films; and, second, the use that we can make of the motion picture in our own places, in our own neighborhoods.

You may think I am fantastic, but I am convinced that I am right and the truth is often fantastic, isn't it? I think that the bottom thing that the average human being wants is what he calls under a good many different names, but the largest and best classification is some kind of adventure and romance. It is funny how dumb scientists are when they think the human being wants the truth. You know why most people go to the motion pictures is to escape the truth.

The desire to escape facts is the big thing. Why did the saloon have its big hold? Why by putting your foot on the rail, with ten cents you could forget life, and that was the grip of the saloon. My enthusiasm for pictures is very largely that they have, on a better level, taken the place of the saloon. Now, you may not like that, but, having seen as much trouble as I have coming out of saloons and much less trouble coming out of moving picture houses, I am very strong for the moving picture houses as a preventive of trouble, so that I would say, going back to Walter Lippman's book, "the difference between the pictures in our heads and the life about us is the thing that gets all people."

We go around thinking that life is such and such a thing and we find that life about us is something entirely different and in the attempt to adjust one's self to life, which never has been done and never can be done, a lot of people get tired of it and then they go to the moving picture houses and they want three things. They want first, well, I don't know which of the two comes first, but they want to laugh first, then they can forget, and second, they want to cry. I don't know why the human race wants to cry, but it does, especially women, but men too. Then, mostly and chiefly, they want a thrill.

Those are the three things that people go to the moving picture houses for, but the last thing the human race goes anywhere voluntarily for is to get education.

Primarily the purpose of the picture is the same as a story, that of romance, adventure, the thing human beings want more than anything else. I honestly believe that every one here and everywhere else in the world wants primarily some kind of action that brings him into the right kind of relation with other human beings, and the organization, the family, the church, and the state, must function in that way.

The second thing we don't want is just to have any kind of a thing that will be popular.

So, there is the double job of really presenting a romance and adventure and having it mean something. That is the purpose. Now, the social worker in his own life gets that romance, but he doesn't see it in his community, so I feel that social agencies, speaking particularly for Neighborhood Houses and settlements, want the kind of films that will meet the needs of people.

FIRSTLY, we want something interesting, something not written primarily with simply the moral purpose in view, and I am an ethics teacher at that, but something with a swing to it. I don't know that there ever was a great book or a great story written, that was written primarily with the idea of the moral purposes, although I think these great books and stories have moral purposes.

It is the adventure that our people want and then the thing about the life in which we live. I don't think for a moment that you can take the idea of the moving picture by itself; you have got to see the setting of the movie house and what is going on around in that neighborhood; you have got to know the life of the factory, the effect of the machine on the individual. I said to one of our workers, "Why are those girls so awfully tough?"

"You go down to that factory and you will know why they are tough."

Here they sit all day at a table trying to keep up with a machine—blood, steel and blood—trying to keep up with a machine, and when they get out, no dance can be as tough and no drink and no action as strong as the machine.

Then the home—you can't understand the movie house until you understand the home. My theme is "The Relation of the Movie House to Business, Pleasure and Home," and I would doubt if by simply studying films, the movies, or anything of that kind you would understand what people want, need, and will respond to. The reason why they need the highly spiced stuff is that they are trying to forget some-

thing so deeply grinding in the factory, so discouraging in the home.

Show me a film that appeals to a big audience and I will show you rough stuff. By that I mean cheap stuff. You have got to see not only what will appeal to the big audiences—confound them—but the thing that will meet the needs of our little people and little audiences, for our children.

DO you realize that all these films on milk, on wood, on all the different processes are gotten out by the houses who are trying to advertise that brand? Do you realize that nobody has gotten out a thing which shows the work of the boy or girl? Milk—I am not decrying that. I am interested in that, automobiles, and so forth, but nobody has ever gotten out real films on the worker to advertise the brands of humanity.

I believe that the purpose is romance and adventure and that that can be done in regard to certain specific topics we are interested in and one is THE JOB.

There was an old woman I knew and she was wise. She said, "My soul was born in the kitchen," and I think a man's soul is born pretty much on his job. It is tried there, anyhow, and the films that have to do with the effect of the work on the human soul have yet to be made.

A young chap I knew wrote a bully film. It was called "The Man I Might Have Been". It showed a little boy starting out in his work. The work bored him to death, and then when he finally graduated, he had certain mechanical interests, certain artistic interests. He liked to draw, he would have liked to be a machinist, but here was the pull of the crap game, the pull of other things, the misunderstanding of the father in regard to the boy's bent. Here was the factory that he got into, a place caring not so much about the man as the product.

And then there is a double story of James Oppenheim's. I haven't seen it for a long time. It shows constantly how the man is made to disappear from the man as he actually went into the work, going on down in his job, in his dreams he would see himself as he might have been, had he followed out his bent. So he goes on with the crap game, the gang life, the dance hall life, running away with the waitress in the restaurant, getting married, discouraged home—that was his life. Constantly as he went along he kept getting visions of the man he might have been. He saw himself, and you see him there, developing the talents he had, getting satisfaction out of his work.

The deepest thing about us after all is, the desire to create, and so, finally at the end of the thing, it is a man, having one side of him going on. He is a fine chap and a good workman. The other is the poor beaten wretch that you see out in the parks,

carrying his dinner pail and pick axe, and losing his job. As he comes into his home there, for the last time, he sees standing in front of him a well dressed, contented, and strong man—the man he might have been. Here is the man who is licked and here is the man he might have been, standing facing each other.

Where is the man that YOU or I might have been? I don't know, probably in Sing Sing so far as I am concerned, and probably with some of you, maybe doing a better job. Put this into the movies—actual life. That is what we social workers want from films—a thrilling picture and it can be made of the life of men and women about us in their work.

The social worker is asking questions, not stating answers. We want pictures on work first, then on health, and on those things that show the possibility of health in athletics, better housing movements and the romance of life. Here we all are, living in these conditions in the country and in the city, each one of us trying to live out our life. A woman said to me the other day, "You know, we are just trying to live". That is about what every one else is trying to do and having a hard job doing it. We go to the movies primarily to forget.

A WOMAN with four or five, or six or seven young ones forgets her house. She enters, for instance, into a room like this one in which we are now, and she says, "It looks like the movies!" That is their introduction into the movie world—laughter, pleasure, crying, romance, and thrills! That can be given out of actuality, an interpretation of life more than anything else. There is nothing social workers won't do in order to cooperate with any one who will give us an interpretation of life to help the people from the tenement house to get what they want and by that I mean what they need. I want to give you the picture that has perhaps got a stronger hold on me than anything else:

Twice a week during all the summer we have a big community gathering in the little park in front of our place and there we have a moving picture machine. I do not believe there should be a school, a social institution, or a neighborhood, without its moving picture machine. It is a good deal of a failure with us because we can't get the films we need and can't afford to pay much.

I forgot to tell you that. For the social worker, it has all got to be cheap. We shouldn't pay anything because the showing is free. We have it in a dirty place where we put up a sheet against the wall and as the sun gets somewhere near the Palisades, you see these little people come trekking in. Later on they have got to fight for places and their only chance to get near the screen is squatters' rights. There are no seats practically and every one squats, the boys are dropping dirt down each other's necks and the girls

are saying like their mothers, "What is playing in the park tonight?"

"I don't know; I hope it a trilling pitcher."

They want a "trill". Something they say that is worth while, that is funny, not too sad, but something that moves them, in the matter of their getting a relationship with other people.

PRETTY Soon—it is a Neighborhood organization—the Chairman of the organization, Mr. Flanigan says; "A little order please. A little order please." The minute he gets near the children he shouts, "Little order, please." No one pays any attention to him. Then the light goes up and you get what is to us about the biggest thing in our work, the twitching, shimmering light of the movie, and everybody yells, and that brings in others. Everybody in the park over ten has a baby sitting on them. We have community singing and that goes with a good swing except that the musicians have to work hard to keep ahead of the children because they have an idea that the best singer is the one that is through first. Then we have an educational, the lives of the Presidents are shown and every one is tremendously interested. "George Washington". Yell for George Washington. I don't know why the human race yells for George Washington, but it does.

"Do you like George Washington?"

"Shure, I'll stick wid 'im."

Any one more recent they don't know about. Then come the faces of the other Presidents. That doesn't mean much unless they have whiskers and then they laugh their heads off, but Lincoln's face, somehow, even with us, brings quite a reverence.

When next the news films come there is a restlessness, a baby sends up a wail of protest, the children talk, then comes the funny picture and explosions of amusements, but when the romance comes, that whole place gets as still as the sky. This is out of doors, you see, Vega overhead, and Venus going over the Palisades and the North Star looking down on us so quietly, but the sky is no quieter than the children's faces, these thousands of loose children from the streets. They come there and are held in absolute unity and quiet for the time being.

The movie is the Pied Piper. It has assembled us all. If it could only lead, as well as assemble! It is a tremendous, thrilling thing to me as I look at them, I see my job that I am failing in, in the matter of helping them to work, helping them to health. Right there, in visible form, the future looks you in the face, there the future alderman is telling the baseball score to the future hobo of the park bench. The little girl who in years to come will bring up her family in fear of the Lord is sitting with her arm around Convict 722 in the women's prison. The man who will spend his life in fear of the chair in Sing Sing is describing

the picture to the priest who will hear him confess.

What their lives will be you can know to a certainty because standing back of that group are the older people with faces telling what they have gone through. The prosperous bootlegger is standing next to Katie McFlops, just back from eighty or ninety days on the Island. There is a college man with Cervantes under his arm talking with a Spaniard who loves to discuss philosophy on the park bench. There are two fathers. One has just seen his boy going to prison and the other one is sending his boy off to college next fall. There is not a face that hasn't a story to tell of a soul trying to live in conditions that are difficult.

Here the movie comes to give us some entertainment, perhaps to enter our lives in some other kind of way, and so I believe they have a great thing to do, but it has got to be a human thing because, after all, as I gaze at the faces looking at the films, I know that the real power, the life, the romance, the tragedy, the hope, the failure, is in the people, not in the films.

Are Junior Matinees A Success?

IN discussing the motion picture and the attendance of young people in the theatre the question is frequently asked, "Are the Junior matinees a success?"

The answer is "Yes, if they are properly selected, chaperoned and sponsored."

With the exhibitor working in close cooperation with the Community Better Films committee, the real secret of success lies in the selection of the proper programs for the matinee performances.

The pictures must be entertaining, thrilling yet wholesome, and be varied if they are to appeal to the modern boy and girl. If the programs are interesting the attendance can be built up.

In initiating the programs, however, it is not enough to select good programs and to appoint chaperons. The news of the programs planned, and the objects of the Junior matinees must be broadcast, to secure community backing necessary if the matinees are to succeed.

Representatives of the Parent Teacher Associations, serving on the Community Better Films group, are usually appointed on the committees on program and chaperones for the matinees. These women who are vitally interested in young people, and who understand the boys and girls of today, are well fitted to select programs which will be satisfactory, from the adult viewpoint and entertaining to young people.

In many communities it is possible to have a good, wholesome, family picture booked for the week-end, and if this plan can be followed consistently, there will be no real need and no demand for the special Junior matinee.

EXCEPTIONAL PHOTOPLAYS

Selected by the Committee on Exceptional Photoplays

ALFRED B. KUTTNER, Secretary and Department Editor

The Greater Glory

Directed by.....Curt Rehfeld

Photographed by.....John Boyle

The Cast

Count Maxim von Hurtig.....Conway Tearle

Fanny.....Anna Q. Nilsson

Corinne.....May Allison

Pauli Birbach.....Ian Keith

Tante Ilde.....Lucy Beaumont

Gustav Schmidt.....Jean Hersholt

Dr. Hermann von Berg.....Nigel deBruiler

Mizzi (his wife).....Bridgetta Clark

Prof. Leopold Eberhardt.....John Sainpolis

Kaethe (his wife).....Marcia Manon

Otto Steiner.....Edward Earle

Liesel (his wife).....Virginia Southern

Anna (Pauli's wife).....Isabel Keith

Irma von Berg.....Kathleen Chambers
(the stepmother)

Leon Krum.....Hale Hamilton

Marie.....Cora Macey

Countess von Hurtig.....Carrie Daumery

Theodore von Hurtig.....Thur Fairfax

Scissors grinder.....Boris Karloff

Cross bearer.....George Billings

Helga.....Bess Flowers

Maid.....Marcelle Corday

THE *Greater Glory* may be described as a picture which made a brave attempt and almost succeeded. In so far as it failed it failed interestingly, aside from a number of real blunders which many adverse critics have pointed out with flippant facility.

Not that *The Greater Glory* presents anything very radical in picture making methods. It merely lays emphasis upon characterization rather than plot and seeks to motivate the departure of some of its characters from the normal standard of conduct by picturing at great length the actual condition of society in Vienna during and after the war. It tries besides to give the history of an entire family, and to show the change in their social status as the members sink from affluence to abject poverty, until we see a university professor working as a street cleaner and a society bud transformed into glittering lady of pleasure as the menace of starvation dominates their vital destinies.

In working on a broader canvas than the usual tailor-made picture, and seeking to relate a large gallery of characters to a realistic social background

The Greater Glory undoubtedly loses in immediate entertainment quality. It lacks artistic unity and aggravates this fault for the average movie fan by having no dominant love affair. But this is only another way of saying that the picture is often merely sociological instead of artistically satisfying. The aesthetic heaven has failed to permeate all the material, making it difficult for the average spectator to assimilate it and let his sympathies guide him without confusion.

But what the picture loses in this respect it gains to a considerable extent as a human document. Edith O'Shaughnessy in her "Viennese Medley" on which this picture is based, proceeded more artfully to do just this, when she gave the history of Tante Ilde's widely ramified family instead of making an economic and sociological report of Viennese conditions in the years immediately after the War when Vienna slipped from the position of a cosmopolitan capital into the state of a refugee camp of economically strangled civilians. Her compassionate humor and deep insight had free play in the modified diary form of novel writing which she chose for presenting her material. The picture, in attempting to follow her method, fails at times to distinguish sufficiently between literary and pictorial material. It melodramatizes the figure of Fanny, the glittering lady whom Miss O'Shaughnessy kept so skillfully in the background, until she quite eclipses Tante Ilde, the real heroine of the story, and reduces too many of the other characters to mere outlines where the novelist made each one stand out in succession.

What with its length, its lack of unity and the long period of its making *The Greater Glory* remains a decidedly uneven piece of work despite many fascinating sequences. Its greatest success lies perhaps in picturing the social decay of an established society and the kaleidoscopic upheaval of classes with the war profiteer destroying the old order and creating nothing but vulgarity in its stead.

The outstanding piece of acting is undoubtedly delivered by Jean Hersholt as the war profiteer and Fanny's ambiguous backer. He gives a consistent impersonation with a relentless realism of the same caliber which distinguished his work in *Greed*. Lucy Beaumont, who is by way of being a newcomer, does excellently as Tante Ilde. Miss Anna Q. Nilsson, on the other hand, is rather uneven, being quite stagey at times, especially in the latter part, as if she had

never quite made up her mind as to how to interpret her part.

Curt Rehfeld, one of the newer directors, does wonders with the material given to him and is undoubtedly responsible for the authentic pictures of Vienna. But even he could do little with June Mathis' unfortunate excursion into symbolism which lays an unnecessary handicap upon the picture aside from being a plagiarism upon similar scenes from *The Four Horsemen*. This is the first thing that ought to be cut out in the inevitable process of shortening *The Greater Glory* to a more digestible length.

(From the Novel "Viennese Medley" by Edith O'Shaughnessy. Scenario by June Mathis. Produced by Richard A. Rowland and distributed by First National.)

Silence

An Actor's Silence Triumphs Over His Matter

H. B. WARNER, the star of *Silence*, a new Producers-Distributors release, furnishes a notable instance of an actor rising above his material and giving a performance which is by way of being a personal triumph. The picture, based upon the stage play of the same name by Max Marcin, is good melodramatic entertainment, gripping enough while you see it, but hardly exceptional where purely artistic merits must be the criterion. It struggles valiantly to show the tragedy of a father's emotional self-sacrifice for the sake of his daughter only to sink back into the same old movie conventions in the interests of a happy ending.

The part of Jim Warren, however, provides a golden opportunity for Mr. Warner, of which he takes every advantage. He acts throughout the picture as if he were really self-doomed to death, willing to die quietly, without undue parading, and with that clarity of spirit which, one imagines, must come to a man when he has highly resolved to lay down his life for a great love. His acting makes one believe that heroes still exist outside of the movies where heroes are forever fated to defeat villains and to marry heroines, as if life were always like that!

Mr. Warner's work literally makes the picture—makes it, to that extent, exceptional. He disarms our criticism of it where its plot would otherwise creak; he delays our judgment of its weaknesses while we watch him at work. It is not only his best performance but vastly better than anything he has previously attempted.

Motion picture producers and patrons of the motion picture houses should pull together to secure the only worth-while censorship—that of the public through the proper channel—the box office.—LOUIS B. MAYER, from the *San Francisco Herald*.

The Vision

THE *Vision* deserves attention both as an illustration of a serious attempt to make short pictures of outstanding merit and because it is one of the most successful examples of the new technicolor process yet produced.

An interesting article on the way technicolor pictures are made will be found on another page of this issue. This picture certainly shows a great advance in the natural reproduction of color on the screen and perhaps foreshadows a much wider use of colors in motion pictures.

The picture presents an imaginative version of the story which inspired Sir John Millais, the noted English painter, to paint his canvas "*Speak! Speak!*" It tells of a thwarted romance, a lover treacherously slain and a lady doomed to haunt an ancient manse. She appears to the present owner, a romantic young invalid who follows her into the shadows in the faith that he is her re-incarnated lover.

It is the successful color reproduction, however, that chiefly attracts the interest, and gives this little photo-narrative a real value in current cinema undertakings.

THIS issue goes to press with only one exceptional photoplay review and two shorter notices. While we regret this brevity of the exceptional photoplay department we welcome the opportunity to inform our readers that exceptional pictures are, in a way, a dispensation of Providence. The exceptional picture is a growth which, under the existing conditions of commercial picture making, cannot be forced. We must be thankful for what we get and this Spring, cold and belated as it is, has been chary of blossoms. Let us hope that a hot June and July will bring forth a more generous crop.

Meanwhile it is perhaps in place to repeat that the exceptional picture is not based simply upon likes or dislikes, nor is it very largely dependent upon the criterion of popularity. It may at times even be deficient in entertainment quality. Pictures may be very entertaining and be able to keep on the screen for long runs but nevertheless be entirely without any artistic merit whatsoever according to the standards to which this department must necessarily adhere. On the other hand, the artistic virtues of a picture are the very qualities which are likely to give it a lease of life long after the merely popular picture has been forgotten. Thus it was interesting to note that an overwhelming number of pictures recently revived with such success at the Cameo Theatre were listed as exceptional by this department when they first appeared years ago.

Technicolor Motion Pictures

By J. MELVIN ANDREWS

Mr. Andrews is production manager of the Technicolor Motion Picture Corporation which has made notable progress in developing the natural color motion picture through what is known as the "Technicolor Process."—THE EDITOR.

THE marvelous development of the art of natural color motion picture photography is bringing about a pronounced interest in this type of motion picture and the question "How are natural color films made?" is being heard everywhere.

In the Technicolor Process a special type of lens is used which permits the taking of two negatives with the same camera. As the light passes through the lens, the colors are filtered and the red-orange-yellow values are registered on one negative, while the green-blue values are registered on another negative.

These two negatives, which match perfectly frame for frame, are then printed on two separate strips of positive film. Each of these strips of positive film is slightly more than half the thickness of the stock ordinarily used for black and white print purposes. When these two strips of positive films are printed, they are then cemented, or, speaking more accurately, actually welded together, back to back, so that we then have a strip of positive film with a photographic impression on each side, these two opposite photographs registering perfectly in each frame. The finished positive print is a little thicker and stronger than the ordinary black and white film.

After the development the film is put through dye baths. The side on which the red values have been recorded has to be put through a red dye bath, and after this is thoroughly dried, the other side is dyed green. As the red dye can not be permitted to touch the side of the film containing the green values, or vice versa, it is necessary to float the film over the dye bath and not to immerse them.

The finished and dyed film is then given a protective coating with a sort of varnish which saves the delicately colored impressions from being marred by the ordinary slight scratches incident to projection.

When the finished film is run through the projection machine, the picture projected on the screen is actually a combination of two pictures, but the careful registry of the two films, as now perfected, prevents a halo of raw colors, such as was so noticeable in color films of the past, and the pictures projected on the machine affords a nearly perfect blending of the basic colors in one beautifully colored picture which very closely approximates natural colors.

As in the past, good clear natural coloring has been especially difficult to obtain where fast motion was recorded. Now it is possible for the Technicolor

cameraman to work alongside the black and white cameraman under practically the same lighting conditions and with very little special preparation, filming in natural colors every bit of action that it is possible for the simpler type of camera to record. A contributing factor in bringing this about is the new high-speed color-sensitized negative that is employed by all Technicolor camera-men.

The day is not far distant when three-quarters of the productions that are screened will be shown in their natural colors.

Problems in Technique

(Continued from page 6)

which will lead to the development of actors of subtlety and delicacy in other directions. America will soon have the opportunity to see the art of Emil Jannings, who will be brought to this country shortly to appear in motion pictures to be made in America.

The economic development and artistic development of the film must come hand in hand. In time perhaps, audiences will be divided and separate pictures made for separate audiences. In that day we will see the motion picture at its height. But in the present day the business like operation of motion picture studios is leading directly to a more careful conception of what is to appear on the screen. Large studios now rule that no director shall hire an actor or have a setting built or turn a crank until he has a coherent, homogeneous, well devised dramatic blueprint of what he intends to create. The haphazard methods of the past are fading away and as a result the motion picture itself becomes more unified, more tightly drawn together, set in its proper rhythm and tempo. The need for economy because of the great and mounting costs involved, means that pictures will less and less include scenes, characters and ideas that are unrelated to the vital, central whole. In effect it means pictures more interesting, more entertaining, as well as more efficiently made.

The motion picture actor of today is my favorite subject. I am well acquainted with the theatre at its best, and I would not be afraid to challenge comparison of the screen with the theatre today. Indeed, while the screen has not yet had time to reach as many heights of great portrayal as the theatre, its average of competence is greater and is growing. These are two entirely separate arts, and of the two acting on the screen is more difficult, more demanding at its best of intelligence and the equipment of experience.

In conclusion, let me ask you—Please do not doubt the motion picture. Its road is hard enough, it must progress against great odds, because it can only move as its audience moves with it, and its audience is vast. It needs your belief, your hope, your encouragement and your understanding.

National Organizations Adopt Motion Picture Programs

General Federation of Women's Clubs, the National Congress of Parent-Teacher Associations and the National Society Daughters of the American Revolution Outline Constructive Plans

THE General Federation of Womens Clubs has planned a far-reaching constructive motion picture program which was outlined by the chairman of the Motion Picture Committee, Mrs. Alfred C. Tyler, of Evanston, Illinois, at the biennial convention in Atlantic City, May 24th-June 4th.

In summarizing the program, Mrs. Tyler outlined four specific points:

First—the necessity of appointing Motion Picture chairmen in every state federation, and club chairmen in every community—chairmen who realize that their positions mean hard work.

Second—furnishing classified lists of pictures with their audience suitability for the guidance of the committees. The lists will include all entertainment pictures, with special markings designating the better films which deserve support.

Third—in cooperation with the local exhibitors, the clubs will be encouraged to bring to their communities some of the classics of the screen in revival programs. These programs will include many of the fine pictures which should be preserved—and some pictures of exceptional merit, which lack popular appeal, will be sponsored in an effort to bring to them the support which they merit.

Fourth—the use of the motion picture in furthering the club programs. In this connection appropriate entertainment pictures as well as the educational and non-theatrical films will be listed and classified according to the department of the Federation to which they may be applied. These lists will be distributed to the clubs in the fall when they may be adapted to the year's programs.

At the close of her report Mrs. Tyler emphasized the fact that the "General Federation of Women's Clubs will maintain its absolute independence, but will work with all organizations to increase the demand for better films and the widespread support of the best."

One of the distinctive features of this plan is the suggestion that clubs use the motion picture in their programs. The value of the motion picture in visual education has long been recognized, and the clubwomen are taking a progressive step in planning the use of pictures in their regular work. The pictures will prove as educational as they are enter-

taining and will tend to create a livelier interest in all phases of the club program.

In her report, speaking of the better films movement, Mrs. Tyler said, "We found that a working program for dealing with the problem of good films had grown up out of the practical experience of women who were meeting their own local conditions. They had established in many places co-operation with the local manager, they had united with other groups working for better pictures. The manager was willing to put on good pictures if good pictures could be supported. These groups have been growing in number and with them the demand for information about pictures. It is the plan of this committee to seek information from all legitimate sources, to test and check, and to send out a classified list together with more detailed information about the best pictures—information which we hope can be used in making them popular. There will also be furnished information about pictures unworthy of exhibition. The wisdom of a "black list" is a disputed question. It has been contended that it would advertise the bad picture—that the only safe way is to praise the good and forget the bad. I believe bad pictures can be condemned in language that will not add to their popularity. I believe that this information must be given if approval is to be of real value.

"The use of the classified list will enable these working committees to ask for pictures suitable for the family on Friday and Saturday.

"And that brings me to the Matinee for Children.

"I feel that any plan which adds to the over stimulation of this age for our children is something which should be questioned with the greatest care. If Friday and Saturday performances could be of a kind that a child might enjoy with his parents I believe this to be the normal plan. If, however, you are persuaded that a children's matinee is needed in your locality—that it is not an artificial commercial demand—then study the program that can be offered at these matinees."

The motion picture committee chairman of the General Federation works under the department of Applied Education. Mrs. George W. Plummer of Chicago, has completed a successful term as chairman of this department.

In her report to the convention Mrs. Plummer said in part:

"The Motion Picture Committee, headed first by Mrs. Alfred Lee, and later by Mrs. Alfred Tyler, has made little progress perhaps in solving the problems of making 'the movies' safe for a decent democracy. Like the angels they have 'feared to tread' lest they lead us into the Scylla of entanglements with 'the industry' on the one hand, or the Charybdis of smug meddling on the other. We may have 'made haste slowly' but at least we do not have to take back anything. * * * Mrs. Tyler urges an interest in the physical conditions in the Moving Picture houses. Is the theatre well lighted? Is it ventilated? Is it well supervised? What about the attendance of children on school nights? Why do the children of your community attend the movies? Is it because of a dearth of other amusements? Who has not been thrilled by the visualization of some of the great stories of the world? As the water in the tank of a seagoing vessel gradually cleanses itself, so will this great medium grow more and more beautiful and wholesome and helpful because truer to life's realities—no less true because good and beautiful."

The BETTER FILMS NATIONAL COUNCIL (formerly the National Committee for Better Films) of NATIONAL BOARD OF REVIEW is offering its hearty cooperation to these national organizations in furthering their programs for Better Films.

During the biennial convention, Mrs. Tyler called several conferences of those interested in motion pictures, women from several states explained methods which had been found satisfactory in their communities. Mrs. Tyler announced that within a fortnight, she would begin the work of the year. *

Mrs. William F. Blackman, past state president of the Florida Federation of Women's Clubs, has been appointed chairman of the Department of Applied Education for the ensuing two years.

Parent-Teacher Program

THE following resolution adopted at the annual convention of the National Congress of Parent-Teacher associations held in Atlanta early in May indicates a continuance of the program of this organization in urging support of the finer and better pictures.

Whereas, The National Congress of Parents and Teachers believes that in all its policies and actions, its first responsibility is the individual child, and

Whereas, The securing of good and clean motion pictures requires individual action on the part of citizens, therefore,

Be it Resolved, That the Congress of Parents and Teachers recommend to all its members the expression of approval or condemnation of pictures to the local exhibitor, to the end that by such methods a

strong market may be created for the highest type of films and thus the business law of supply and demand may have its effect upon the manufacturer and producer.

Daughters of American Revolution

THE National Society of the Daughters of the American Revolution has followed a constructive better films program for several years past, notable work being accomplished by Mrs. Grant Baldwin, of Brooklyn, who in April completed a term of four years as Better Films Chairman of the National Society.

The Daughters of the American Revolution has followed a distinct line of work in the national better films program.

Primarily, this is a patriotic organization, and it has lent support to all pictures of historic value. Mrs. Baldwin has issued lists of motion pictures which she thought would be of especial interest to members of the organization, and has also listed a few pictures which were especially worthy of support because of their exceptional character.

One of the most vital pieces of motion picture work open to the National Society of the Daughters of the American Revolution, is the use of films in the Americanization program. This organization has prepared a handbook for distribution to the immigrants arriving in this country. This handbook gives all information necessary for the immigrant desiring to become naturalized, and in addition gives information on where to go for help, in fact explains the customs of this country. The handbook has been printed in several languages and is being widely distributed. The Daughters of the American Revolution in many cities are conducting classes in Americanization and citizenship training, and find the Motion Picture especially valuable.

Many national organizations, recognizing the value of the motion picture, have films made explaining their activities. These pictures are used to increase the membership in the national organization and to give valuable publicity to the work.

This is another way in which organizations are adapting the motion picture to their needs. Industrial plants and manufacturers have long realized the selling value of motion pictures of their plants, and now organizations are following the same idea. In addition to the selling value of the pictures, some of the industries use the motion picture as an aid to teaching workers their methods, and the various uses of the machines in the shops.

Better Films Service

THE BETTER FILMS NATIONAL COUNCIL (formerly the National Committee for Better Films) of the NATIONAL BOARD OF REVIEW is not only fostering a broad better films program through its affiliated community Better Films Committees and Study Clubs, and its associate members residing in every section of the country, but is cooperating with all National organizations in furthering their better films programs.

Affiliated groups of the BETTER FILMS NATIONAL COUNCIL not only receive the regular informational service of the National Council through the NATIONAL BOARD OF REVIEW MAGAZINE, but on request secure specific information on films to supplement all of their activities.

On a Community Better Film Committee one finds representatives of all the men's and women's civic, patriotic, philanthropic and social organizations of the city: the library, the school, and the church being particularly represented on the committee. Through affiliation with the BETTER FILMS NATIONAL COUNCIL there are available for the use of that committee special lists of pictures suitable for use in the church; on civic programs; patriotic occasions; there are pictures suggested for Music Week, Garden Week, National Health Day, Safety Week, Mother's Day, Boys' Week. In fact, there are pictures available which are appropriate for all special events on the year's calendar.

Library Service

The libraries secure from the BETTER FILMS NATIONAL COUNCIL information regarding the books which have been filmed. In cooperation with the National Association of Book Publishers, the BETTER FILMS NATIONAL COUNCIL has issued an annual "Book Week List." And where the libraries are associated with the NATIONAL COUNCIL, as the various pictures are released, they receive information as to whether the picture is a film version of a book, and if the picture is on the Selected List of the National Council, the library then gives suitable publicity to the picture and the book on the library bulletin board.

Ministers of practically every denomination have used the informational service of the NATIONAL COUNCIL to secure suggestions for pictures to be used in their churches. From time to time,

lists are published of films suitable for church use. Not only does this BETTER FILMS COUNCIL of the NATIONAL BOARD compile such lists, but from month to month keeps them up-to-date with additions and changes.

Organized primarily to review the entertainment films, the NATIONAL BOARD OF REVIEW is broadening its service, in response to a very definite request from the public and will go deeper and deeper into the educational and non-theatrical field.

Beginning in the fall, the NATIONAL BOARD OF REVIEW MAGAZINE will inaugurate a department to be devoted to non-theatrical and educational pictures suitable for use on school programs. This service will be particularly valuable to the small schools which are just studying the matter of including the motion picture on their visual instruction program.

Unique Group

No other organization has the wealth of information about Motion Pictures which may be found in the files of the NATIONAL BOARD OF REVIEW. No other body is equipped to secure, compile and disseminate so efficiently this accurate information on motion pictures.

The service the BETTER FILMS NATIONAL COUNCIL has been giving its affiliated groups and associate members, it is now extending to all National groups which are working along constructive better films lines and seeking to bring merited support to the better pictures.

In order to afford exhibitors and organizations using motion pictures a selected list of the better films and the exceptional motion pictures, the Review committees, in passing upon pictures for general exhibition, at the same time select those most worthy of patronage. The pictures selected are those which are interesting and wholesome and which have, generally, a popular appeal in theme and method and they are in addition recommended as to audience suitability. These lists are used as the basis for the work of many better films committees who restrict their endorsements to the pictures on the Selected Guide. The Better Films Committees also bring to special attention exceptional photoplays, those of outstanding dramatic or artistic value.

It is recognized that not every one will agree with these selections. They represent, however, the unbiased opinion of Committees of varied personnel consisting of from 6 to 15 members whose constant endeavor in the service of the Board is to render fair and thoughtful judgment. Moreover, through the balancing of opinion by the method of committee review and majority ballot, assurance is given that the decisions will not reflect personal prejudice. But the Board recognizes that differences of opinion are bound to arise and final selections must rest with the exhibitor and community groups. The lists of Selected Pictures are proving valuable to many individuals and groups.

Our Objects

The BETTER FILMS NATIONAL COUNCIL, composed of associate and co-operating members and Affiliated Better Films Committees throughout the country is—

Encouraging a study of the motion picture as a medium of entertainment, instruction and artistic expression.

Bringing to the attention of the public the better pictures, classified according to their type-of-audience (age and group) suitability and cooperating with the exhibitors in encouraging support of the finer pictures.

Emphasizing the fact that the majority of motion pictures are not made for children, but that the motion picture is a form of entertainment directed at its fullest expression toward mature audiences, and must be encouraged as such if its highest artistic, entertainment and educational possibilities are to be realized. But also recognizing the fact that certain films are definitely suitable for boys and girls, and sponsoring selected programs for Junior matinees.

Establishing in the minds of the public the fact that the only fair and effective way of bringing public opinion to aid socially in the entertainment, artistic and educational development of motion pictures is through the constructive methods of the Better Films movement—namely, selection and classification, and enlisting community support of the better pictures.

Motion Pictures With Patriotic Themes

Pictures Selected for Presentation on Patriotic Holidays

THE NATIONAL BOARD OF REVIEW has compiled a list of motion pictures with patriotic themes which are suitable for showings on Independence Day and other patriotic occasions in response to many requests from patriotic organizations and community groups planning special entertainments.

Better Films Committees conducting Junior Matinees always plan to book a patriotic picture on Independence Day.

National patriotic societies, in co-operation with the theatre exhibitors, seek the presentation of a patriotic picture in connection with the regular theatre programs on Independence Day.

Patriotic Pictures

ABRAHAM LINCOLN—George Billings—Drama of Lincoln's life from his birth to his death—10 reels.—("The Dramatic Life of Abraham Lincoln" by A. M. R. Wright)—First National Pictures, 383 Madison Ave., New York City.

AMERICA—Historical romance against the background of the Revolutionary War, showing the features which led to America taking up arms against Britain—14 reels.—United Artists Corp., 729 Seventh Ave., New York City.

AS NO MAN HAS LOVED—Edmund Lowe—Story of a soldier who wished never to hear of the United States again and what happened to him when this wish was made his courtmartial sentence. ("The Man Without a Country" by Edward Everett Hale)—11 reels.—Fox Film Company, 850 Tenth Ave., New York City.

BARBARA FRIETCHIE—Florence Vidor, Edmund Lowe—Romance between a Southern girl and an officer of the Northern army in the Civil War. (Play by Clyde Fitch)—8 reels.—Producers Distributing Corp., 469 Fifth Ave., New York City.

BETSY ROSS—Alice Brady—The story of the making of the first flag—5 reels.—Edited Pictures System, 71 West 23rd St., New York City.

CHRONICLES OF AMERICA—Pictures dealing with important events in American History. Adapted from the Yale University series of books—3 or 4 reels each.—Pathe Exchange, Inc., 35 West 45th St., New York City.

Alexander Hamilton—Hamilton's financing of the newly created American government. ("Washington and His Colleagues" by Henry James Ford)—3 reels.

Columbus—Story of Columbus from his first attempt to secure aid up to his landing on American soil. ("The Spanish Conqueror" by Irving Berdine Richman)—4 reels.

Daniel Boone—The opening up of the region around Kentucky and Tennessee by Daniel Boone before the Revolution. ("Pioneers of the Old Southwest" by Constance Lindsay Skinner)—3 reels.

The Declaration of Independence—Events in Philadelphia immediately preceding the Declaration of Independence and its adoption. ("The Eve of the Revolution" by Carl Becker)—3 reels.

Dixie—The War of 1860, featuring Grant and Lee and the efforts of Southern families to keep the Confederate Army supplied with food and clothing. ("The Days of Confederacy" by Nathaniel W. Stephenson)—3 reels.

The Eve of the Revolution—Events such as the Boston massacre, Boston tea party, Battle of Lexington, et cetera. (Book of same name by Carl Becker)—3 reels.

The Frontier Woman—Showing the sufferings and courage of the frontier woman. ("Pioneers of the Old Southwest" by Constance Lindsay Skinner)—3 reels.

The Gateway to the West—Showing George Washington as a lieutenant, and the battle between the French and English to open a gateway to the West. ("The Conquest of New France" by George M. Wrong)—3 reels.

Jamestown—Picturing the early days of the founding of Jamestown. ("Pioneers of the Old South" by Mary Johnston)—4 reels.

Peter Stuyvesant—The rule of Peter Stuyvesant in New Netherlands, and capture by the English. ("The Dutch and English on the Hudson" by Maude Wilder Goodwin)—3 reels.

The Pilgrims—The Pilgrim Fathers' start from England, their landing at Plymouth Rock and the first hard winter. ("The Fathers of New England" by Charles M. Andrews)—3 reels.

The Puritans—Picture depicting life and hardship of the Puritans. ("The Fathers of New England" by Charles M. Andrews)—3 reels.

Vincennes—The conquest of the Colonial "northwest", Ohio, Illinois, Wisconsin, Michigan, Indiana, 1776-1779, by the Backwoodsmen of Virginia. ("The Old Northwest" by Frederic Austin Ogg)—3 reels.

Wolfe and Montcalm—The war between the English and the French in America, the taking of Quebec and the death of Wolfe. ("The Conquest of New France" by George M. Wrong)—3 reels.

Yorktown—The coming of France to the aid of the American colonies and the

surrender of Yorktown by the British. ("Washington and His Comrades in Arms" by George M. Wrong)—3 reels.

CLASSMATES—Richard Barthelmess—Drama of honor in which a West Point cadet who has been court martialed pursues his treacherous rival to the Amazon to clear himself of the false charge; authentic scenes.—7 reels.—First National Pictures, 383 Madison Avenue, New York City.

CRADLE OF THE WASHINGTONS—The English homes and surroundings of the Washingtons and the Franklins showing the early family history of two great Americans. (Book by Arthur Branscombe)—3 reels.—Sulgrave Institute, Woolworth Bldg., New York City.

THE DEERSLAYER—Romance of the French and Indian War. (Novel by James Fenimore Cooper)—6 reels.—American Motion Picture Corp., 130 West 46th St., New York City.

FLAMING FRONTIER—Hoot Gibson—Story of the war between the Whites and the Indians showing Custer's last stand—9 reels.—Universal Pictures Corp., 730 Fifth Ave., New York City.

HAVOC—Story of the Great War with many realistic scenes—9 reels.—Fox Film Company, 850 Tenth Ave., New York City.

THE HEART OF A HERO—Robert Warwick, Gail Kane—A stirring tale of Revolutionary days dealing with the dangers and the worries of the brave Colonists. An impressive visualization of the life of Nathan Hale.—5 reels.—Edited Pictures System, 71 West 23rd Street, New York City.

THE HIGHER MERCY—An episode during the administration of Abraham Lincoln—2 reels.—Edited Pictures System, 71 West 23rd St., New York City.

THE HIGHEST LAW—Ralph Ince—Tense dramatic episode in President Lincoln's life. A stirring Civil War story—4 reels.—American Motion Picture Corp., 130 West 46th St., New York City.

IS AMERICA WORTH SAVING?—Showing in forceful and convincing manner, the great benefits and advantages of living in the United States of America.—2 reels.—Edited Pictures System, 71 West 23rd Street, New York City.

JANICE MERIDITH—Marion Davies—A love story against the background of the American Revolution. (Novel by Paul Leicester Ford)—12 reels.—Metro-Goldwin Distributing Corp., 1540 Broadway, New York City.

LAND OF OPPORTUNITY—Ralph Ince—A moving incident in the life of Lincoln which shows how his profound philosophy may be applied to present-day problems—2 reels.—American Motion Picture

Corp., 130 West 46th St., New York City.

LANDMARKS OF OUR FOREFATHERS—Jamestown, Yorktown and Williamsburg, Virginia, scenes of the first settlement of English speaking people in the western hemisphere.—1 reel—Pathe Exchange Inc., 35 West 45th Street, New York City.

LIFE OF LINCOLN—2 reels.—Edited Pictures System, 71 West 23rd St., New York City.

MASTERS OF MEN—Earle Williams, Cullen Landis—Romance of the Spanish-American War period, with an interesting reproduction of the fleet engaged off Santiago. (Novel by Morgan Robertson)—7 reels—Vitagraph Co. of America, 1600 Broadway, New York City.

THE MIDSHIPMAN—Ramon Navarro—Romance of a midshipman at Annapolis Naval Academy; authentic scenes—8 reels—Metro-Goldwyn Pictures Corp., 1560 Broadway, New York City.

NEW ENGLAND SHRINES—Historic and literary landmarks in and around Boston, Plymouth and the famous Rock, Faneuil Hall, Kings Chapel, the site of the Battle of Lexington, etc.—1 reel—Pathe Exchange Inc., 35 West 45th Street, New York City.

OUR DEFENDERS—Grantland Rice Spotlight deals with cadets at West Point and Middies at Annapolis, shows our defense officers in the making—1 reel—Pathe Exchange Inc., 35 West 45th Street, New York City.

OUR NAVY IN ACTION—2 reels—Navy Recruiting Station, South and Whitehall Streets, New York City.

ROMANCE OF THE REPUBLIC SERIES—The workings of each department of the Government. (Pictures may be rented separately, in groups, or in entirety)—1 reel each—Edited Pictures System, 71 West 23rd St., New York City.

THE SCARLET WEST—Western melodrama of army post life, in the days of '49. Indian fighting, Custer's last stand, authentic settings—9 reels.—First National Pictures, 383 Madison Ave., New York City.

SON OF DEMOCRACY—Benjamin Chapin—Lincoln cycle of pictures—2 reels each.—American Motion Picture Corp., 130 West 46th St., New York City.

THE SPIRIT OF THE U. S. A.—Romance based on the lives of a good and bad son and how they acted in the World War—6 reels.—Film Booking Offices of America, 1560 Broadway, New York City.

THE STORY OF THE STAR SPANGLED BANNER—Highlights in the career of Francis Scott Key and events leading to the writing of the national anthem.—2 reels—Pictorial Clubs, 350 Madison Avenue, New York City.

UNCLE SAM OF FREEDOM RIDGE—An old man known as "Uncle Sam" gives his life for the sake of peace as his son gave his for the sake of democracy. (Novel by Margaret Prescott Montagne)—5 reels.—Edited Pictures System, 71 West 23rd St., New York City.

YANKS—A human study in Americanization. In the World War, Sergeant O'Leary assembles his "fighting Yanks". Almost every man answers to an alien name but every one is a real American—1 reel.—American Motion Picture Corp., 130 West 46th St., New York City.

YOU CAN'T STAND THERE—An official picture built of scenes taken during the war by U. S. Signal Corps.—American Legion Film Service, Indianapolis, Ind.

Comedies of Soldier Life

BEHIND THE FRONT—Good comedy of life in the World War for two doughboys—6 reels.—Famous Players-Lasky Corp., 485 Fifth Ave., New York City.

THE SOLDIER MAN—Harry Langdon—War comedy, story of the last and lost soldier of the U. S. A. who dreams he is a king. Slapstick but some real humor—3 reels.—Pathe Exchange, 35 West 45th St., New York City.

SOMEWHERE IN SOMEWHERE—Charles Murray, Lucien Littlefield—Slapstick comedy of life in the trenches—2 reels.—Pathe Exchange, 35 West 45th St., New York City.

Industrial Pictures

THE comparatively new field of commercial and industrial motion pictures has almost unlimited possibilities for development within the next few years, both as to advertising and educational purposes, in the opinion of Charles Barrell, Motion Picture Director of the Western Electric Company and President of the Motion Picture Chamber of Commerce of America, Inc. (Non-theatrical).

A series of pictures featuring, however incidentally, such prosaic things as automobile tires, turpentine, etcetera, would seem, to the uninitiated, to offer a highly uninteresting two hours, but the non-theatrical producers have advanced in their field to such an extent that today, not merely the small town theatres, but the metropolitan film houses are exhibiting them in increasing numbers.

When the Motion Picture Chamber staged its second annual show, consisting of a program of eighteen short length films, accompanied by a ten-piece orchestra, at the Town Hall in New York a short time ago, it was able to draw an audience of 1,200 spectators, many of whom came from Chicago, Rochester, Dayton, Philadelphia and other cities.

Not many purely theatrical programs could have been more interesting, for every kind of motion picture technique was exhibited—animated drawings and cartoons, miniature model settings, the

latest improvements in natural color photography, stop-motion, ultra speed and photomicrography, the last being microscopic motion picture studies of insect life.

"These films are proof that some of the best brains in the motion picture business are employed to make scientific, accurate and interesting productions for industry and education," said Mr. Barrell. "The day is past when anyone who can grind a camera makes industrial pictures. The story must not only be well-told, but the best photographic and technical devices must be used."

The pictures are exhibited not only by regular theatres, but also by more than 5,000 schools, museums, religious and social centers, clubs, societies and business associations.

Field Notes

The California Federation of Women's Clubs, at its recent convention, passed resolutions opposing censorship of Motion Pictures and expressing the idea that proper support of the better pictures is the only solution of the question.

Mrs. Alfred Graham, state chairman of Motion Pictures, recently held a conference of the Los Angeles District, of the California Federation, in the Hollywood Studio Club. Endorsements of the Motion Picture committees of the Federation are broadcast, this information stimulating attendance on the better pictures.

During the annual convention of the National Congress of Parent-Teacher Associations held in Atlanta, the Better Films Committee cooperated with the Parent-Teacher associations in arranging for the entertainment of the visiting delegates.

The chairman of the Better Films Committee, Mrs. Frank McCormack, is also a member of a Parent-Teacher association; and Mrs. Alonzo Richardson, prominently identified with the club life of Atlanta, and past chairman of the Better Films Committee, was special hostess to Mrs. A. H. Reeve, president of the National Congress Parent-Teacher Association.

All delegates to the Parent-Teacher associations convention were invited to attend the Junior Matinee on Saturday morning and enjoy with the children the excellent program including a prologue and a feature picture. In addition to the regular program a news feature was shown picturing Mrs. Reeve and other delegates visiting the Atlanta demonstration house opened for inspection during the Better Homes week.

GUIDE TO THE SELECTED PICTURES

Selected by the Review Committees

Key to Audience Suitability

General audience (composed principally of adults). Pictures primarily interesting to adults—but pictures not ordinarily recommended for boys and girls may be included in the list if the presentation is not objectionable for them.

Family audience, including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience, including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classifications.

*—*Pictures especially interesting or well done but not necessarily "exceptional."*

Aloma of the South Seas

Directed by.....Maurice Tourneur
Featuring.....Gilda Gray
Play by John B. Hymer and Le Roy Clemens.

AMID the tropical growth of the South Seas love and romance abound. A young man who has had love reverses comes here to forget and he is loved by a native girl whom, against the advice of the other whites on the island, he decides to marry. At the eleventh hour, his former fiancée comes to the island, and when the island girl finds out how much the two love each other, she willingly gives him up. The picture holds the interest and the scenes of the island and the surf are very lovely.

For the mature audience.

(Paramount—9 reels)

* The Bat

Directed by.....Roland West
Featuring.....Emily Fitzroy
Play by Mary Roberts Rinehart and Avery Hopwood

MYSTERY melodrama centering around the elusive criminal known as "The Bat." He turns his activities to a lonely Long Island estate just when a spinster from New York with her maid, "Lizzie," has gone there for a period of quiet, which accordingly she does not get. More and more people arrive, either accomplices of "the Bat" or to capture him, maybe he himself, nobody knows, but thrill follows thrill until finally the real villain is exposed. Good entertainment of mys-

tery and comedy combined, with eerie atmosphere well carried out.

For the family audience including young people.

(United Artists—9 reels)

Broadway Gallant

Directed by.....Mason Noel
Featuring.....Richard Talmadge
Original screen story by Frank Clark

THE ne'er-do-well son of a wealthy man, bored with life, one day finds plenty of excitement when he sees his girl kidnapped and starts in pursuit. During this pursuit our hero accomplishes many acrobatic stunts, both amusing and hair-raising. Of course the villains are caught and the hero and heroine united to the satisfaction of all.

For the family audience including young people.

(F. B. O.—6 reels)

Brown of Harvard

Directed by.....John Conway
Featuring.....William Haines
Mary Brian
Jack Pickford
Play, "Brown of Harvard," by Rida Johnson Young

JOHN BROWN proves to be a particularly fresh freshman at Harvard and disgraces himself in the Yale-Harvard boat race on account of having gone on a spree the night before. The next year he takes stock of himself and makes good on the football team in a crucial game. An entertaining picture of college life showing how a boy slowly grows to man's estate.

For the family audience including young people.

(Metro-Goldwyn—8 reels)

The Cohens and the Kellys

Directed by.....Harry Pollard
Featuring.....Charles Murray
George Sidney
Vera Gordon
Play by Aaron Hoffman

A HILARIOUS picture of an Irish and a Jewish family all of whose respective members, including the dogs, fight with each other at the least provocation. Irish son and Jewish daughter, however, fall in love and are secretly married. The mix-up of an inherited fortune together with the young couple's baby brings the families together. The treatment of the story frequently runs to burlesque but the picture has undoubted entertainment qual-

ities for those who have always liked the stock forms of Irish and Jewish humor.

For the family audience including young people.

(Universal—8 reels)

The Dice Woman

Directed by.....Edward Dillon
Featuring.....Priscilla Dean
Original screen story by Edward Dillon

A SPOILED young society girl unwittingly becomes involved with a gang of thieves who plant a stolen automobile and some jewelry on her. She jumps a steamer as a stowaway and arrives at an Oriental port, still thinking she is followed by detectives. Her father's representative falls in love with her and after considerable difficulty rescues her from the clutches of an Oriental despot.

For the mature audience.

(Producers Distributing—6 reels)

Dude Ranch

Directed by.....Albert Rogell
Featuring.....Art Acord
Original screen story by Josephine Dodge

WESTERN romance of a young foreman of a ranch whose ideals of womanhood are shattered by the flappers who infest the ranch. He is finally won by the most self-centered and spoiled of the flappers. The technical handling and photography are good.

For the family audience including young people.

(Universal—5 reels)

Ella Cinders

Directed by.....Alfred E. Green
Featuring.....Colleen Moore
Newspaper comedy strip by William Conselman and Charles Clumb.

ELLA CINDERS is a modern Cinderella, a little drudge, working from morning to night, her only friend the ice man, who plays the fairy prince. She enters a beauty contest in her small town, and wins the money to go to Hollywood to enter the movies, not because she is beautiful but because she is funny. After many difficulties in Hollywood, she does get into the movies, but her ice man friend who is really a Prince Charming, comes to Hollywood and carries her off to his castle. The acting of Colleen Moore as the little drudge is excellent and there are some clever comedy situations.

For the family audience, including children.

(First National—7 reels)

Fascinating Youth

Directed by Sam Wood
Featuring {Graduates of the
 {Paramount School
Original screen story by Byron Morgan

THE son of a wealthy man, living in Greenwich Village, is in love with an artist of the Village, but is being forced by his father to marry a scheming young girl to whom he had become engaged. His father, owner of many hotels, sends his son to a hotel in the Adirondacks which has always been a hoodoo, with the understanding that if he makes good there, he can marry the girl of his choice. He and his Village pals with the aid of some of the Movie stars, make a success of the place.

The picture is unique due to the fact that though there are in it eight stellar stars of the Silver Screen, they are all incidental to the picture, the leads being taken by the first sixteen graduates of the Paramount school.

For the family audience including young people.

(Paramount—7 reels)

Glenister of the Mounted

Directed by Harry Garson
Featuring Lefty Flynn
Magazine story by Arthur Guy Empey

RICHARD GLENISTER is detailed to run down a murder suspect and the woman with him in the wilds of the Northwest. He makes them his prisoners and falls in love with the woman, bringing both back to the post after running the gauntlet of a forest fire. Spurred by his love for the woman and intrigued by the man's frankness and lack of anything like a guilty conscience, he sets out to unravel the mystery further on his own initiative. He studies the man who made the murder charge and by an ingenious reconstruction of the crime proves that the accused is innocent and also the girl, who turns out to be the sister of the man.

For the general audience.

(F.B.O.—6 reels)

Hard Boiled

Directed by J. G. Blystone
Featuring Tom Mix
Original screen story by Charles Darnton

TOM MIX drops the heroic for the amusing mood as he burlesques some of his own stuff. Sent to a Western ranch hotel by his rich uncle in order to see why the patronage is falling off, he realizes that what the guests want is some "real" Western stuff as they are used to it in the movies. He decides to let them have it, stage coaches, Indian attacks and all, and soon has the hotel overflowing. Among the guests is a band of thieves who attempt to rob the hotel safe, but he, aided by a most amusing bell hop, rounds them all up and also proves to the girl in the case that he loves only her.

For the family audience including young people.

(Fox—6 reels)

Hell Bent Fer Heaven

Directed by J. Stuart Blackton
Featuring {Patsy Ruth Miller
 {John Harron
Play by Hatcher Hughes

EXCELLENT characterizations of the Southern mountaineer in a story of the revival of an old feud by a religious fanatic. He pretends to be good and helpful to the people for whom he works, but in reality stirs up trouble at every turn to get for himself the girl engaged to a soldier, just returned from overseas. The climax comes with a realistic flood which sweeps everything towards a very thrilling and satisfactory ending.

For the general audience.

(Warner—7 reels)

***Her Big Night**

Directed by Melville Brown
Featuring Laura La Plante
Story "Doubling for Lora" by
Peggy Gaddis

COMEDY romance of a shop girl who has one exciting night when she makes a public appearance at a motion picture theatre, in place of the star who has been delayed on a yachting cruise. The strong resemblance between the shop girl and the star is noted and made use of in order that there will be no scandal connected with the star. For this appearance in public, the girl is to receive a thousand dollars, which she wants in order that her sweetheart can buy the business he is in and they can get married.

Complications are in order when the boy attends the performance and sees his girl elegantly dressed departing in a taxi with a man. He follows her and the scenes in the apartment of the star are both clever and comic. In the end the real star appears and satisfactory explanations are made. Laura La Plante plays well the double role of shop girl and actress.

For the general audience.

(Universal—8 reels)

High Steppers

Directed by Edwin Carewe
Featuring {Lloyd Hughes
 {Mary Astor

Novel, "Heirs Apparent," by
Sir Philip Gibbs

YOUTH in England after the war fails to heed its responsibility but is jazz mad. The son and daughter of one family have no more serious thoughts than parties and pleasures while the father toils on as editor of a paper in whose policy he has no sympathy, in order to support his expensive family. The son finally wakens to his duty and as a reporter on another paper uncovers a fraud worked upon the war widows and orphans by the owner of his father's paper thereby freeing his father and bringing happiness to all through a realization of the true values of life while he finds joy with the earnest little stenographer who aided him.

For the family audience including young people.

(First National—7 reels)

The Love Thief

Directed by John McDermott
Featuring {Norman Kerry
 {Greta Nissen
Story by Margaret Mayo

A ROMANCE of two small kingdoms in Europe that have been at war with each other for years. To bring about peace a marriage is arranged between the Prince of one and the Princess of the other. The Princess, posing as her cousin, wins the love of the Prince and he at once renounces the throne and the Princess for love, which is the first real love to enter his flirtatious life. He discovers his mistake in time and things turn out all right for him and the Princess. The production is well directed and the acting good.

For the family audience, including young people.

(Universal—7 reels)

The Lucky Lady

Directed by Raoul Walsh
Featuring {Greta Nissen
 {William Collier, Jr.
Original screen story by Robert Sherwood
and Bertram Block

TELLS of the tribulations of a Princess of an imaginary kingdom who is being forced into marriage with a dissolute Prince for political reasons, when she is in love with a young American. She manages to foil all the plans for her political wedding and, disguised as a woman of mystery, she runs off with the American across the border where they are free to marry. The picture is well directed, and the settings are lovely.

For the family audience including young people.

(Paramount—6 reels)

Men Women Love

Directed by Hugh Dierker
Featuring {Sigrid Holmquist
 {Niles Welsh

True Story Magazine story by
Lewis Allen Browne

THE hero is compelled to marry in a hurry in order to inherit a fortune and has recourse to a matrimonial agency. He dismisses the girl as soon as they are married and then falls in love with her without knowing her identity after she has become a famous opera singer. She finally makes herself known to him and all ends happily. Good social comedy.

For the family audience including young people.

(McFadden True Story Pictures—6 reels)

Mlle. Modiste

Directed by Robert Z. Leonard
Featuring {Corinne Griffith
 {Willard Louis
 {Norman Kerry

Operetta by Henry Blossom

A LIBERAL adaptation of the popular operetta. Hiram Bent, a wealthy banana king from St. Louis, goes shopping in Paris with his rather unattractive wife

and lets his eyes rest fondly on Fifi, a young dress model. He tries to do his best for the little girl in the most paternal way by setting her up in a fashion shop of her own, but gets into trouble with a dashing French officer who has fallen in love with Fifi. The idea of fighting a duel is not at all to his liking and he is greatly relieved when Fifi comes to his rescue by convincing the officer that she is all that she should be. The incidents of the plot provide a number of good comedy situations in which Miss Griffith and Mr. Louis share the honors.

For the general audience.

(First National—7 reels)

*Oh Baby!

Directed by *Harley Knoles*
Featuring *"Little Billy"*
Original screen story by *Harley Knoles*

"LITTLE BILLY," an actor of mid-get proportions, plays the part of a famous fight promoter with a prospective world champion on his hands. A friend of his persuades him to impersonate a little nine year old girl in order to deceive his rich aunt. The aunt arranges a children's party for him and gives him a particularly handsome nurse. After he has been tucked to bed he makes his get-away and arrives at Madison Square Garden at the very climax of the fight. The frantic aunt comes in hot pursuit thinking he has been kidnapped. Little Billy's impersonation of the girl is most amusing throughout.

For the family audience including children.

(Universal—7 reels)

Old Loves and New

Directed by *Maurice Tourneur*
Featuring *Mavis Stone*
..... *Barbara Bedford*
Novel "The Desert Healer" by *E. M. Hull*

AN Englishman returning from the war crippled, comes home to find that his wife has run off with another man, and his son has died. He decides to take up work on the desert as a healer, and so hating all women, he spends his days in service, until later he finds a new romance with the widow of the man who caused his unhappiness. The story holds the interest throughout.

For the mature audience.

(First National—8 reels)

The Old Soak

Directed by *Edward Sloman*
Featuring *Jean Hersholt*
Play by *Don Marquis*

INTERESTING character study of an old man, who likes his liquor. With his family, he lives in a small town near New York. The son pretends to be wealthy to win a chorus girl, and gets into trouble because of her. The "Old Soak's" pious brother-in-law, turns out to be a boot-legger, and in the end he is shown up, the boy wins the girl and the "Old Soak" reforms. The acting of Jean Hersholt as the lovable old man is excellent and the

picture holds the interest throughout.

For the general audience.

(Universal—8 reels)

Paris

Directed by *Edmund Goulding*
..... *Charles Ray*
Featuring *Joan Connelton*
Original screen story by *Edmund Goulding*

"PARIS" is a romance in the Apache quarters of Paris where a young American with few brains but plenty of money, goes to find adventure and love. A young Apache girl, persuades "her man" to give himself up to the police as she is tired of living in the shadow of the law and he is sent to jail. Although the girl is lured by the wealth of the young American she remains true to "her man".

The story is the old trite one in the dens of the Apaches, but the acting of the two Apaches is above the average.

For the mature audience.

(Metro-Goldwyn—6 reels)

Ranson's Folly

Directed by *Sidney Olcott*
Featuring *Richard Barthelmess*
Novel by *Richard Harding Davis*

AN entertaining story of life in a Western Army Post, during the uprising of the Indians. A young officer, impulsive and devil-may-care, holds up the stage on a bet with his brother officers. All might have been well if it had not happened that the pay-master was also held up that night and his bodyguard killed. Ranson's comrades think he did this also, but during the court martial, a message comes from a dying man confessing the hold-up of the pay-master, so Ranson is exonerated. The production is well directed and the acting good, also the costumes of the eighties are well portrayed.

For the family audience, including young people.

(First National—8 reels)

Rolling Home

Directed by *William Seiter*
Featuring *Reginald Denney*
Original screen story by
John Hunter Booth

A YOUNG man who hasn't been to his home-town since the war, and who has allowed the folks back home to believe that he has amassed a fortune, decides to visit his mother on her birthday. Aided by his buddy, who is chauffeur for a wealthy man, he rolls home in the Rolls Royce of the wealthy man. The town turns out to meet its leading citizen, and he is forced into buying the franchise for the water ways, which is coveted by a Boston firm. He gets out of his difficulties, which involve his phony check for the water ways, by re-selling the franchise, and though the town learns he is penniless, he is set right in their eyes by his clever turning of the trick.

For the family audience including young people.

(Universal—7 reels)

Say It Again

Directed by *Gregory Lacava*
Featuring *Richard Dix*
Original screen story by *Luther Reed*
and Ray Harris

AN American dough-boy falls in love with his nurse in a small European country and on the day his bandages are to be removed, the nurse is spirited away. The next two years are spent by the boy in searching for the girl. He at last finds her, a Princess of royal blood. Not being able to speak the language of her country or to understand it and trusting entirely to his buddy, he finds himself in plenty of trouble, and at last discovers he has been married to the Princess at some odd ceremony that he believed was to welcome him. The picture has plenty of "pep" and some good comedy parts, the manners and customs of these people as seen by the dough-boy adds to the comedy of the picture.

For the family audience including young people.

(Paramount—8 reels)

The Shamrock Handicap

Directed by *John Ford*
..... *J. Farrell MacDonald*
Featuring *Leslie Fenton*
..... *Janet Gaynor*

Original screen story by *Peter B. Kyne*

NEIL ROSS, a young groom on an impoverished Irish estate comes to the United States at the suggestion of an American horse fancier and becomes a successful jockey. Later the lord of the manor and his daughter Sheila with whom Neil is in love, join him. They have brought their last and favorite horse with which they hope to retrieve the family fortune. Neil has been hurt while racing, through the jealousy of a rival jockey but at the last moment, he rides the horse to victory despite his painful injuries. The winnings from the race enable all to make their wishes come true. An entertaining story of Irish luck and Irish light-heartedness.

For the family audience including young people.

(Fox—6 reels)

*Siberia

Directed by *Victor Schertzinger*
..... *Alma Rubens*
Featuring *Lou Tellegen*
Play by *Bartley Campbell*

A GRIM melodrama of pre-war Russia telling a story of aristocratic youth exiled to the cruel life in the wastes of Siberia, for their liberal beliefs. Sonia and her brother, influenced by the teachings of Tolstoi, leave their luxurious home to live among the peasants and teach them. A revolutionary firebrand is in love with Sonia and tries to win her over to the doctrine of violence. The village is raided by the Czar's troop and the girl in self-defense horsewhips the captain and is rescued from him by a young lieutenant. The brother and sister are sent to Siberia as political prisoners—revolutionaries. They are forced to go on foot, under the leash

of the brutal soldiers, and there placed in solitary confinement they are almost bereft of their reason. Sonia is doubly punished because the captain she had insulted is in command. The lieutenant, now in the World War, arriving from the front avenges the insult upon Sonia and for this he is to be executed, but the two make a wild escape. The action is swift moving and the story is gripping in its realism and sincerity. It is authentic in theme, a tragic chapter torn out of a disgraceful and unhappy phase of Russia's history. The characterization is well done and the photography is good throughout with some exceptionally fine outdoor scenes well conveying the isolation and dreariness of the exile's life.

For the mature audience.
(Fox—7 reels)

***Silence**
Directed by.....Rupert Julian
Featuring.....{H. B. Warner
Play by Max Marcin

GOOD melodrama in which a man about to be hung for a murder he did not commit is being urged to break his long silence and with his brain and soul in a torment, the scenes of the past twenty years leading up to the murder are visioned by him. This vision takes him back to a saloon on the East Side, where it shows him involved in the clutches of the law and, to save his young wife who is about to have a child, from going up the river, he is forced to renounce her and stand silently by while he sees his rival carry her off. Deciding to go straight, he spends years looking for his wife, and finally locating her out West, happily married to his rival, he visits the town each year to see her and his daughter without showing himself. After his wife has died, he tries to prevent his daughter's knowledge of himself, but fails and, when she murders the man who slandered her dead mother, he takes the blame. The vision fades and he is once more in his cell about to be hung. Silent to the end, he is saved by his former rival at the last moment.

The production holds the interest throughout and the direction and acting are far above the average. The background of twenty years ago is well carried out.

For the mature audience.
(Producers Distributing—8 reels)

Silken Shackles
Directed by.....Walter Morosco
Featuring.....{Irene Rich
Original screen story by Walter Morosco

A YOUNG and attractive wife, who finds time hanging heavily on her hands because of her too busy husband, amuses herself with innocent flirtations. Thus one day, she believes she has fallen in love with a young violinist posing as a count who has lost his fortune in the war. The husband decides to break his wife of the habit of falling in and out of love, and

so at a very important social dinner given for the count-violinist, the husband appears on the scene with the count's family, a peasant man and his wife and two children, thereby proving the count a fraud. A reunion of the husband and wife follows.

For the general audience.
(Warner—6 reels)

Sparrows
Directed by.....William Beaudine
Featuring.....Mary Pickford
Original screen story by Winifred Dunn

AN old couple, criminally inclined, keep a farm for babies, in the swamps. Some of the babies are paid boarders and some are kidnapped and held for ransom. The swamp is a veritable quagmire and when a child gets too old to be kept in ignorance of the place he is quietly disposed of by means of the bog. The children, led by the oldest child, played by Mary Pickford, finally escape, risking their lives many times amid the treacherous bogs and crocodiles. Although a story telling of the lives of children it is so distressing that it would not be good entertainment for children.

For the mature audience.
(United Artists—9 reels)

That's My Baby
Directed by.....William Beaudine
Featuring.....Douglas MacLean
Original screen story by George J. Cohan and Wade Boteler

A YOUNG man jilted by his girl decides to keep away from the fair sex. Having made this decision, he immediately encounters a young and pretty maiden with whom he falls in love. After many amusing happenings at a bazaar, and a wild ride in an aeroplane, and being accused of kidnapping, our hero finally wins the girl, convinces the parents he had not kidnapped their child, and finds favor in the eyes of the girl's irate father. Good comedy.

For the family audience including children.
(Paramount—7 reels)

Tony Runs Wild
Directed by.....Thomas Buckingham
Featuring.....Tom Mix
Original screen story by Henry Kibbs

A WESTERN drama of a wild horse named Tony, who is captured by a rancher and presented to his fiancée. The plot is trite but the wild horses, of whom Tony is the leader, lend life and action to the production.

For the family audience including young people.
(Fox—6 reels)

The Unknown Soldier
Directed by.....Renaud Hoffman
Featuring.....{Charles E. Mack
Original screen story by James J. Tynan

AN improbable and sentimental story of a young soldier who meets the girl he loves from his home town and marries her

on the eve of battle. They are parted by the fortunes of war, he being given up for dead and in the meanwhile she becomes a mother. The chaplain who married them turns out to be a renegade deserter so that the marriage is illegal. She suffers social disgrace as a wife in name only, but refuses to believe that he is dead and has her faith gloriously vindicated when he returns, after a long siege of amnesia on the very day of the Unknown Soldier rites at Arlington Cemetery.

For the general audience.
(Producers Distributing—8 reels)

***The Volga Boatman**
Directed by.....Cecil B. DeMille
Featuring.....{William Boyd
Novel by Konrad Bercovici

A VIVID, highly dramatic love story told against the background of the Russian Bolshevik Revolution after the Great War. A Volga boatman elevated to an important position by the fortunes of the revolution finds himself fascinated by a Russian princess despite his avowed hatred for all members of the aristocracy. He saves her from death at the hand of the revolutionists and is in turn threatened with execution by Prince Dimitri to whom the girl is engaged. In the final social eruption of the revolution he and the girl cast their lots together while the Prince goes into exile.

For the general audience.
(Producers Distributing—11 reels)

Wet Paint
Directed by.....Arthur Rosson
Featuring.....Raymond Griffith
Original screen story by Arthur Rosson

THERE is a foreword to "Wet Paint" to the effect that this is a play by William Shakespere, "Much Ado About Nothing," and that is what it is. For six reels, the hero is in constant trouble with his girl and with his power of locomotion, caused by too much libation. He is being pursued by a dizzy blond and a stout lady. In the end, he is married accidentally to the right girl and the picture fades with the proverbial kiss. Good, fast-moving, laugh-provoking comedy.

For the general audience.
(Paramount—6 reels)

The Yellow Back
Directed by.....Del Andrews
Featuring.....Fred Humes
Original screen story by Del Andrews

AN exciting story of the wild and woolly West. A cowboy, for some unknown reason, afraid of horses, finds it hard to keep a job on account of this. He falls in love with the daughter of a rancher, and when the ranch is staked on their horse winning a race, the cowboy overcomes his fear, and rides the horse to victory. The camera is placed in positions to derive the most thrills from the race.

For the family audience, including young people.
(Universal—5 reels)

NON-FEATURE SUBJECTS***Canary Islands**

Showing the beauties of the Canary Islands.

For the family audience including children.

(Fox—1 reel)

The Doctor

The story which inspired the painting "The Doctor" by Sir Luke Fildes.

For the general audience.

(Cranfield and Clarke—2 reels)

Heroes of the Sea

Deep sea-fishing in the North Seas and the dangers the fishermen undergo.

For the family audience including children.

(Cranfield and Clarke—1 reel)

Jack of One Trade

(Spotlight series)

The picture shows that proficiency in any sport requires years of training.

For the family audience including young people.

(Pathe—1 reel)

Keeping in Trim

(Spotlight series)

The picture emphasizes the necessity of exercising to keep fit in all walks of life.

For the family audience including young people.

(Pathe—1 reel)

***Pathe Review No. 15**

Fort Marion, St. Augustine, Florida; Aerial maneuvers in San Francisco Bay; A mansion in Morocco, residence of a Moorish Potentate.

For the family audience including young people.

(Pathe—1 reel)

***Pathe Review No. 16**

See March Photoplay Guide.

***Pathe Review No. 17**

Sea-going elephants; A colonial capital, Saigon, French Indo-China; Excavations at Ancient Carthage.

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 18**

Cockatoos and their cousins in the role of household pets; The miracle of heat (Tolhurst microscopic); Leland Stanford University (Color).

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 19**

The Danube's course through the Aus-

trian Wachau; Tumbling Tricks in an outdoor gymnasium; Ancient Greece today (color).

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 20**

Head over heels, Parisian millinery display; Sidelights on Auvergne, France; On thin ice, a novelty.

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 21**

Feathered fishermen, Chinese Cormorants in action; The man the Desert Got, pictorial interpretation of the poem by Arthur Chapman; American excavations at Ancient Carthage.

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 22**

Some ways of using a whip that Simon Legree never heard of; Wonders in wood (Tolhurst microscopic); College of the City of New York (color).

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 23**

Where East meets West, in Hawaii; Princeton University (color); A California hatchery of Rainbow trout.

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 24**

Springboard Fever, acrobatic aeronautics; Harvest Bounty, bringing in the fruit crop in the Antilles; The Sky Trail, perilous paths through the Alps.

For the family audience including children.

(Pathe—1 reel)

The Planting Season

(Spotlight series)

Emphasizing the necessity of beginning athletic training at an early age.

For the family audience including children.

(Pathe—1 reel)

The Range Terror

Western romance with the hero named the "Terror" saving women and catching villains.

For the family audience including young people.

(Universal—2 reels)

Revolutions Per Minute

(Spotlight series)

Automobile and motor boat racing.

For the family audience including young people.

(Pathe—1 reel)

Songs of Scotland

Illustrated Scottish airs. Pictorially lovely.

For the family audience including children.

(Pathe—1 reel)

Sweden Today

Interesting views of Sweden and the system of inland canals.

For the family audience including children.

(Fox—1 reel)

The Trail of the Gods

Scenic of the Alps with picturesque cloud effects.

For the family audience including children.

(Cranfield and Clarke—1 reel)

***The Vision**

Featuring {Julanne Johnston
..... {John Roach

An imaginative presentation in technicolor, of Sir John Millais' inspiration when he painted his famous picture, "Speak! Speak!"

For the family audience including young people.

(Educational—2 reels)

***Wild America**

(World We Live In Series)

Excellent series of views of America's national parks and reservations showing many natural wonders.

For the family audience including children.

(Fox—1 reel)

Wonders of the Wilds

Entertaining and instructive travelogue among out-of-the-way places.

For the family audience including children.

(Burr Nickle—6 reels)

SHORT COMEDIES**Animated Hair Cartoon**

One of Marcus cartoons in which the details of a person's features are re-assembled.

(Red Seal—1/2 reel)

Bear-Cats

A juvenile comedy of a "gang" that have a secret club with initiations and everything amusingly done.

(Educational—2 reels)

Buster's Sleigh Ride

Featuring Arthur Trimble
Buster and his dog romp around in the

far North in highly amusing fashion.
(Universal—2 reels)

Dinky Doodle in the Wild West

Dinky Doodle has hilarious adventures among the Indians, animated cartoon.
(F. B. O.—1 reel)

Eight Cylinder Bull

Good slapstick of a salesman for used cars.
(Fox—2 reels)

***Felix the Cat Misses the Cue**

Felix gets into trouble with some Chinese laundrymen and digs his way through the earth only to come out into China and more trouble.
(Educational—1 reel)

Felix the Cat Uses His Head

Felix is hungry and has to forage for food.
(Educational—1 reel)

*** From A to Z in Filmdom**
(Hodge-Podge Cartoon Series)

Directed by.....Lyman H. Howe
An amusing picture for children illustrating the letters of the alphabet with whimsical scenes from all over the world and numerous comical cartoon effects.
(Educational—1 reel)

His Private Life

Featuring.....Lupino Lane
Comedy of a man who, drafted into the army, finds that his former valet is his drill sergeant and he has a hard time as a rookie private.
(Educational—2 reels)

Love's Hurdle

Featuring.....Charles King
An impoverished shoe clerk as a social climber gets into amusing situations.
(Universal—2 reels)

For the family audience including children.

The Merry Widower

Featuring.....(Ethel Clayton)
.....(Jimmie Finlayson)
Slapstick comedy of a husband who pretends to drown himself and reappears as an Oriental crystal gazer.
(Pathe—2 reels)

***Mighty Like a Moose**

Featuring.....Charlie Chase
Excellent comedy plot in which an ugly wife and ugly husband are made over by beauty specialists and have a gay flirtation before they recognize each other.
(Pathe—2 reels)

The Prodigal Bridegroom

Featuring.....Ben Turpin
Engaged to the ugly duckling of the town he wants to marry a vamp but the girl has her face lifted and he is stung. Slapstick comedy.
(Pathe—2 reels)

Rah! Rah! Heidelberg

Featuring.....Earle Foxe
Story by Richard Harding Davis
Van Bibber as a student at Heidelberg is mistaken for a Crown Prince and gets involved in a duel.
(Fox—2 reels)

Why George

Entertaining comedy of twins, a weakling and a prize fighter.
(Universal—2 reels)

For the family audience including young people.

**National Council
Membership**

The Better Films National Council of the National Board of Review is promoting the Better Films Movement, and disseminating information about the better pictures.

Membership in the National Council is open to all, under three classes of membership—Associate, Cooperating and Club.

Associate—\$2 per year, entitles the members to receive the regular monthly publication.

Cooperating—\$10 per year, devised for those who wish to give some financial aid to the work for better films; it entitles the members to receive special publications and services in addition to the regular monthly magazine.

Club—\$1 per year for each member of local groups affiliating, which entitles these groups to receive the regular monthly publication for each member and one copy of the regular weekly publications for the club.

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New York Addresses**

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Astor Distributing Corp.,
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Atlas Distributing Corp.,
723 Seventh Avenue.
Banner Producers,
1540 Broadway.
Burr Nickle,
341 West 45th Street.
Capital Film Co., Inc.,
729 Seventh Avenue.
Chadwick Pictures Corp.,
729 Seventh Avenue.
Columbia Pictures Corp.,
1600 Broadway.
Cranfield and Clark, Inc.,
729 Seventh Avenue.
Davis Distributing Division,
218 West 42nd Street.
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729 Seventh Avenue.
Famous Players-Lasky Corp.,
485 Fifth Avenue.
Film Booking Office,
1560 Broadway.
First National Pictures, Inc.,
383 Madison Avenue.
Fox Film Corp.,
850 Tenth Avenue.
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Lumas Film Corp.,
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Metro-Goldwyn-Mayer Pictures Corp.,
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35 West 45th Street.
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Producers Distributing Corp.,
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723 Seventh Avenue.
Red Seal Pictures Corp.,
729 Seventh Avenue.
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117 West 45th Street.
Truart Film Corp.,
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1540 Broadway.
United Artists Corp.,
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Warner Bros. Pictures, Inc.,
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NATIONAL BOARD OF REVIEW
From pictures submitted for
review in 1925

Compiled by its
BETTER FILMS NATIONAL COUNCIL
for those interested in the
Better Pictures

IN the eleventh annual Catalog of **SELECTED PICTURES** there are listed 572 pictures selected as interesting, entertaining, and wholesome, and among the "Better Pictures" submitted to the National Board of Review for consideration.

The National Board of Review and its Better Films National Council emphasize the classification according to their type-of-audience (age and group) suitability of all the selected pictures.

The pictures are selected and classified for

The Family Program
Junior Matinées
The General Audience
The Mature Audience

The price of the catalog is Twenty-five cents

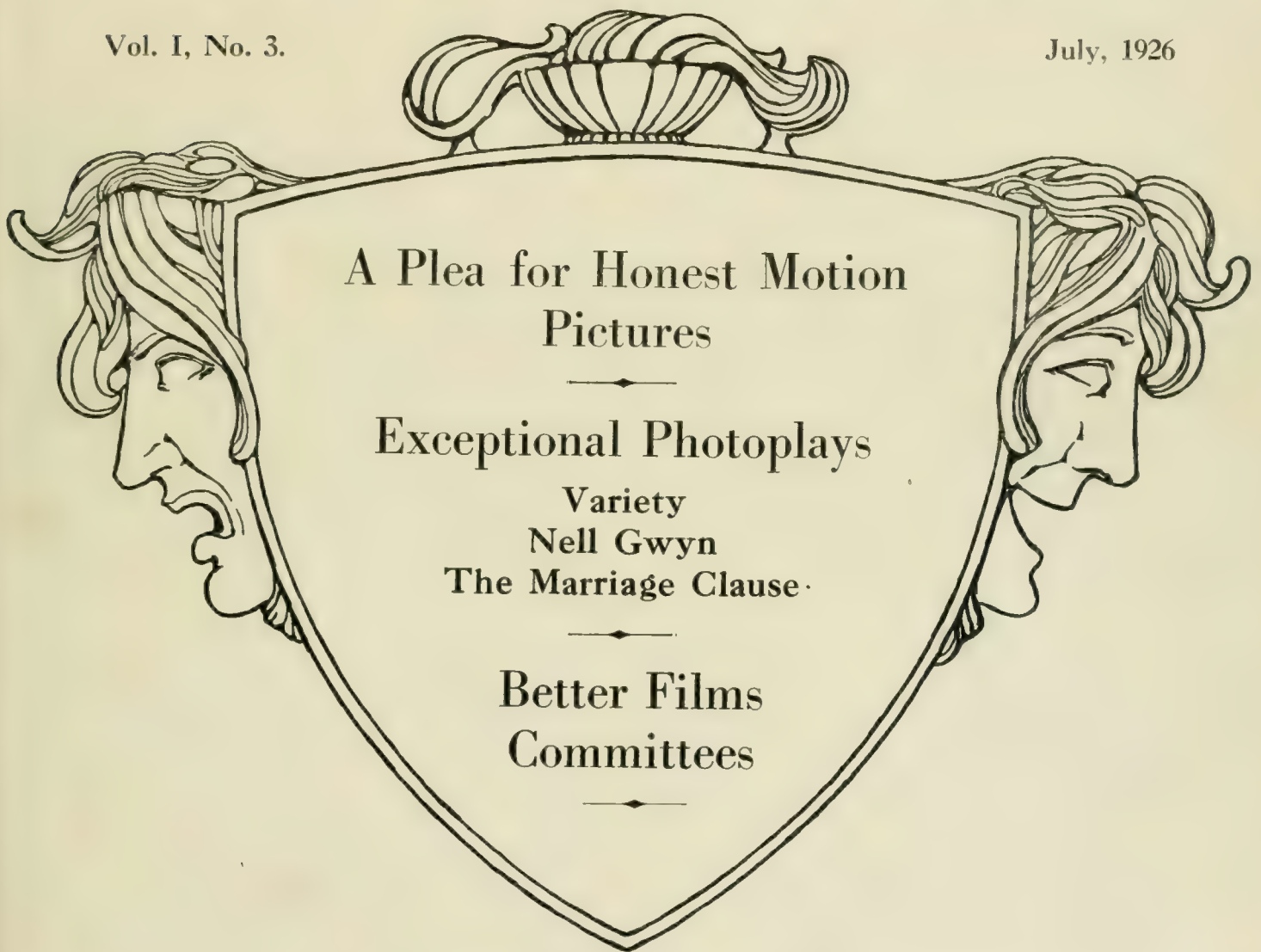
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Contents for July, 1926

Special Articles

A Plea for Honest Motion Pictures <i>Dr. Alexander Arkatov</i>	3	Our Chairman Honored	8
Building Junior Programs	4	Activities of Better Films Committees	11

Exceptional Photoplays

The Marriage Clause	7	Variety	5
Nell Gwyn	6		

Selected Pictures Guide

Features

Bigger Than Barnums	9	<u>Lovey Mary</u>	9
The Brown Derby	9	Padlocked	10
Footloose Widows	9	Puppets	10
The Ice Flood	9	<u>The Savage</u>	10
Laddie	9	The Silent Flyer	10
The Lady of the Harem	9		

Non-Feature Subjects

Amidst the Million	10	Peeking at the Planets	10
In Sunny Spain	10	Poland, a Nation Reborn	11
Pathe Reviews, Nos. 25 to 30	10		

Short Comedies

The Cat's Whiskers	11	Felix the Cat in School Daze	11
Dinky Doodle and the Little Orphan	11	Felix the Cat Rings the Ringer	11
Dinky Doodle's Bed Time Story	11	Here Comes Charlie	11
Excess Baggage	11	Snookum's Outing	11

National Board of Review Magazine

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A Plea for Honest Motion Pictures

BY ALEXANDER ARKATOV

Dr. Arkatov, who was co-director of "The Cabinet of Dr. Caligari," has recently been signed by Preferred Pictures and is preparing the script for "Studies in Wives," his first American picture.

THE supposed demand for "rich pictures" is one of the most hampering requirements of the American market confronting the foreign director. The theatre-owner from whose rentals the producer derives his profits is presumably more impressed by an enormous show of furniture than he is by a forceful story. Here indeed lies the reason for many of the absurdities perpetuated on the American screen—absurdities which not only offend the sensibilities of the better classes here but carry into foreign countries false impressions of life in the United States.

Abroad we believe that the story and the actors' method of telling it are the important things. Audiences are interested primarily in the dramatic interplay of human emotions and come to picture houses expecting it—not expecting an exhibition of costly furniture and rugs. These dead elements are totally unnecessary to good motion picture technique.

While preparing the script for *Studies in Wives*, my first American picture, I told the producer that although the story develops in society drawing rooms I expected to avoid expensive settings. This apparently revolutionary statement was made in the presence of one of the salesmen who promptly cast an alarmed look in my direction and cried out "Please don't let him do that; the exhibitor won't buy such a picture—or at best will offer a ridiculous price for it because he will say there was no money spent!"

He explained further that the exhibitor knew what his customers wanted to see and that was rich bed rooms, drawing rooms with swimming pools or fountains and other nonsensical exaggerations. If there is any truth in this statement the exhibitor is abusing the taste and intelligence of the public. Of course, I am a foreigner and have only been in the United

States a short time but I know already that the average screen patron here is not stupid and is actually grateful when he sees a good story sensibly put together.

It has been my good fortune to visit the homes of several rich New Yorkers in the last few months. Yet at no social function have I seen a pool in the drawing room or a group of bathing girls mingling with guests in formal dress—things which I have frequently seen in American pictures released abroad.

IT is deplorable to spread all over the world such an erroneous impression of America. In Europe a great many people used to believe that American streets were paved with gold and that the people's greatest concern was spending it in the most idiotic fashion. American motion pictures unfortunately have gone far to revive this foolish notion. "Parasites lavishly squandering gold" is a popular introduction for an American family on the American screen.

But living here we witness every day how hard the people work—miners, office clerks, right up the social ladder to the bankers themselves. Everybody, everywhere busy, busy, making money at the high cost of his physical or mental energy.

Why cannot the American screen sincerely reflect American life? Why show to the world a fantastic America—why demonstrate an ugly falsehood before the eyes of those whose only dream is to come over here? And why allow your pictures to spread the false impression about American women implied by the much abused term, "vampires"?

I admit that the American movies of today are not a school of morals but are merely an industry, a factory; however film handling can be infinitely more delicate, careful and intelligent. In Europe we built up an audience which appreciates a really good story, fine treatment and dramatic experiments. Why can't it be done here? The answer is—it can, and the film need not look like a furniture dealer's warehouse in order to do it.

Building Programs for Juniors

MANY communities concerned with the entertainment of their young people and children have committees which are assuming the responsibility of selecting motion picture programs for the Junior matinees and are working in cooperation with the exhibitors in the selection of family pictures for exhibition on the week-ends.

It is generally agreed that the responsibility must definitely rest with the parents, first, of determining at what age their children shall begin attending the motion picture theaters; and second, of selecting the pictures which their boys and girls shall see.

The Better Films Committees which are affiliated with the National Board of Review, are aiding in this community problem.

In several cities Junior matinees are held every Saturday morning throughout the year. The plan, briefly, is this:—there is a special committee on programs which arranges for a prologue by school children, which selects a suitable motion picture, and provides chaperones who are on hand from early morning until the last child has started home. Through the cooperation of all organizations in the community efforts are made to have parents restrict the attendance of their young children to these programs. It is found that too frequent attendance at any form of amusement or entertainment during the school months is apt to interfere with the educational work of the child. On this basis, it is urged that parents send the boys and girls to the special matinee instead of allowing a promiscuous attendance during the school days.

Many thoughtless parents have allowed their children to go to the movies day after day without knowledge of the pictures being shown at that time, this too-frequent attendance of children at all types of pictures has invited a criticism of the motion picture which should have been directed against the parents, rather than the motion pictures.

The motto of the National Board of Review and its Better Films National Council is "Selection—not censorship—the solution." If parents would select suitable entertainment for their young people this problem would be solved. And in some communities the selected programs which are being given under the auspices of the Better Films Committees are proving the solution.

In one city where matinees have been conducted for young people for about two years, a check was made of the theater records of the juvenile attendance on the regular theater programs of the year preceding the inauguration of the junior programs as

compared with the second year of the selected matinee programs.

It was found—first, that there was an increased attendance of children on what might be called family programs in the theater; second, there was a decrease in attendance on the type of picture to which objection is usually registered regarding the showing to children.

While some may perhaps regret any increase of attendance on the part of children on any motion pictures; all will agree that if the attendance has been decreased on the type of picture which is considered by so many as objectionable to children, then the Junior matinees have justified themselves.

ONE community has made wonderful strides in the past two years in booking family programs over the week-end.

About two years ago when the Better Films Committee was formed in that town, the manager of the theater said very frankly "Monday and Tuesday nights are poor nights, and I have to put on extra good pictures to get any attendance at all—any popular type of picture will go pretty well on Wednesday and Thursday—and on Friday and Saturday I put on the cheapest programs because no matter what I show, the theater is crowded on those two nights every week." In this special community it is not convenient for the mothers to have the children go to a special program on Saturday morning—on the other hand the children like to go on Saturday afternoons. The problem facing that Better Films group was particularly difficult. They wanted the manager to spend more money on the days when the box office receipts were high regardless.

They began working with him to put over as financial successes pictures which did not have a popular appeal, and which were "flops" in several communities. Through this work, which was necessarily slow, they demonstrated that they had some real influence in the community, and then they began work on the week-end programs. It is not necessary to relate the difficulties;—suffice it to say that after two years of work they have succeeded in having booked for week-end showings ten family pictures in twelve weeks, and they confidently expect that in another year they will have a family program each week-end.

One of these two methods can be applied in every

(Continued on page 8)

EXCEPTIONAL PHOTOPLAYS

Selected by the Committee on Exceptional Photoplays

Secretary and Department Editor, ALFRED B. KUTTNER

Variety

Directed by E. A. Dupont

Photographed by Carl Freund

The Cast

Boss Emil Jannings

Bertha Lya de Putti

Artinelli Warwick Ward

The Wife Maly Delschaft

ONCE in a while a picture so unusual, so strictly a motion picture, comes along, that the critical eye is opened wide, or it seems to be seeing for the first time; the praise that has been bestowed on films in the past seems then to have been overwrought and ill-considered, and to have been poured forth with an enthusiasm either unrestricted by knowledge or due to forgetfulness of what the motion picture can be at its best and is in its purest example. Much praiseful criticism of motion pictures has been of this kind, smacking of the ballyhoo that ever tends to launch itself with the phrase "the greatest yet." We know that few motion pictures, upon second sober examination, yield such large unalloyed nuggets to our analysis as to justify any such cataloging, that but here and there along the long line reaching back into the distance does a film appear that fully reveals what the true nature of the medium is, with intimations of what its further development may produce. *Variety*, now showing on Broadway to audiences in America for the first time, is such a film, and one that makes it seem as if many well-intentioned words of praise vented upon lesser pictures have been too generously or inappropriately bestowed, and not withheld from being given long enough, as seem pearls around the throats of women whose beauty is revealed as undeserving when the true queen of beauty appears. Thus do comparisons become odious.

Variety is a simple, tragic tale adorned by the most dexterous and magical camera that has yet captured with its eye for the retina of the screen the movement and meaning of its subject. This is not necessarily to say that it is more interesting or better than *Caligari* or *Shattered* or *The Last Laugh*. But as a thing of moving pictures reacting on our sensitivity, as a mechanism or a medium or, if you please, as an art operating on our consciousness through the visual channel, making us *see* and therefore feel and know,

and, within the limits of what it has to do, in its speed, its energy, its concentration, its ever roving angle of shots like the eye itself roving, and its ability, through camera means alone, to create pure sensation in the spectator, this latest product to reach us from the German studios surpasses anything in film that has gone before it, at least as far as our knowledge goes. The theory of the floating camera, as referred to by report by Murnau, the director of *The Last Laugh*, is here, in *Variety*, most vividly illustrated, and motion pictures to come that do not in some way embody such technique, when contrasted in memory with this film, must always remain something less than motion pictures. One goes back, by the way, to Leger's and Murphy's *Ballet Mechanique*, through *Variety's* use for certain effects of the abstract method, but where *Variety* uses abstraction it is to tune the nerves and so make us more sensible of the concrete meaning of acting, situation and story. Nevertheless, *Variety* is proof positive that tremendous possibilities are opened up by the abstract method, and such as lie within the true scope of motion camera art.

For both the *Ballet Mechanique* and *Variety* gain their foremost position and distinction as products of motion picture art. Nowhere as in these two films is it so clearly revealed that the art of the motion picture and that of the motion camera are one and the same thing, and that that thing is complete in itself, and to this extent the film constitutes a formula out of which is possible a definition. Here the camera tells all, both implies and is explicit, strikes at the imagination and spurs it on and sets the text for what must be exactly and immediately understood. In the circus the acrobats swing to the trapezes straight up from the eye along the rope whose length stretches vertically to a slender quivering apex based at the camera. The sensations of height, a long climb upward, danger, are at once established. The trapeze artists begin swinging high over the audience; what their sensation is is told by what they see as the camera swings with them and records the swaying blur of faces in the audience gazing up from far beneath in the abyss of the theatre. We understand at once their dizzying peril and their art of agility and precision which allows them to conquer it. As they poise and swing and fly through the air from one trapeze to another and are caught and drawn to safety, we follow their movement because the camera like our gaze

travels with it. But the camera sees more than the eye and that more completely. We drop to the audience, circle around, and perceive its various expressions of wonder, interest, fear, of the breath held against the half-expected fall, and soar again amid the lofty paraphernalia of the acrobats, the flickering wires and the marvelous rhythmic swinging trapezes. The situation and the psychology of the actors and the audience are absolutely embraced and transferred to us. We are both the acrobats and the audience, swinging by turns from the sensations of the former to the sensations of the latter. We swing, fly, alight, swoop down upon the wings of pictures. When one considers that the situation in this incident is one of uncertainty and suspense, that the central character may reveal himself as such or such a man, that the plot may swing this way or that, since the decision of the head performer is to determine whether he shall allow his fellow acrobat, who has betrayed him with the trapeze girl he himself loves, to plunge to his death at the conclusion of a particularly spectacular and perilous swing, or reserve him for some other fate, the tremendous gain achieved through such photographic technical exposition becomes apparent.

One could go on giving instance after instance of this kind of thing in the picture. The whole film is marked, through this sustained camera technique, with a magical quality affording a succession of exact and pregnant images, telling what must be told and nothing more through selection, enriching, and massing of necessary details analyzed, recorded, and kept in flux.

But while the cineographic quality of *Variety* is thus outstanding, the camera plays upon a brand of acting for which the European screen has become justly noted. Emil Jannings as the Boss, who has been lured back to the "big time," and away from his wife and child, by the young dancing girl whom he has trained on the aerial swings and who rewards his love for her with infidelity with one Artinelli, the third member of the troop, a much younger and more dashing man, is authentic and, except for a slight tendency toward overemphasis, fills the part. It is but another of Mr. Jannings' successes in giving characterization on the screen. Lya de Putti as the beautiful, wily, and utterly unscrupulous girl shares Mr. Jannings' honors. Hers is a new face which will prove fully as attractive to American audiences as that of many of our charming ladies of the films, and hers is a temperament more intense in interpreting the kind of role she has to play in *Variety* than any that has come under our observation. Miss de Putti, however, is an artist. Her touch is sure and light and her work is never coarsened beyond the demands of reality and character meaning. Fully abreast of Miss de Putti's and Mr. Jannings' is the

performance of Warwick Ward, an English actor, as Artinelli. The suavity of this performance in connection with the character which must be expressed is far above what is usually to be seen in motion pictures. Not a touch is missed to add to the pigment of this portrait of a famous and conceited acrobat, used to the plaudits of the crowd and marred in his personal life by a strain of decadence and cowardice. Every performance down to the smallest role and to the most minute detail which is needed in the picture is finished and distinguished for its entire truth and naturalness.

Variety is a picture that should not be missed by anyone who wishes to see what motion picture art is and who is interested in its highest present attainment.

(Screen story by E. A. Dupont, Produced by U. F. A. and distributed by Paramount.)

Nell Gwyn

Directed byHerbert Wilcox
Photographed byRoy Overbaugh

The Cast

Nell GwynDorothy Gish
Mrs. GwynSidney Fairbrother
King Charles IIRandle Ayrton
Lady CastlemaineJuliette Compton
Toby ClinkerJudd Green
DickonEdward Sorley

WHEN an irresistible woman meets an unremovable world ruler, the result frequently is a more than usually iridescent chapter in the record of mankind. The necking parties of such Lotharios by divine right as Solomon with his Sheba, Anthony and Cleopatra, Louis the Fourteenth and his boudoir belles, have filled many pages in what would now be called the tabloid sheets of history.

The minor skirmishes between love and the royal purple have come in for their share of attention too, as the *Chronique Scandaleuse* of European courts will show. The gaiety of monarchs has frequently added to the gaiety of nations.

Nell Gwyn's romance with Charles the Second is a case in point. If her story stands out above the others, it is probably due to her humor and her personality, coupled with the fact that her love for the king seems to have been real, and free from any mercenary taint. Then too, her memory has been kept warm in all England through the Chelsea Hospital in London and the chimes of St. Martin's Church with which her name will always be associated.

Nell Gwyn's picturesque life as an orange vendor, her audacious manner of captivating Charles at their first meeting, and her career on the stage, certainly provide ready screen material. The version used in this picture makes much of the orange scene, dwells at length upon Nell's ousting of Lady Castlemaine

from the King's favor, and wisely ends with Charles' death-bed scene where she successfully charms a smile out of the dying monarch by her drollery. Her later unhappy life of poverty and the shabby treatment accorded her by the sanctimonious James are thus not touched upon. Here, as in many other places in the picture, any attempt at realism has wisely been avoided. In fact, one is tempted to say that if the producer and director set out to turn Nell into a "nice Nellie," with an eye to preserving the proper Anglo-Saxon decorum, they have admirably succeeded.

Dorothy Gish is the outstanding member of the cast. She does the part with great dash and gives free play to her well known roguishness. If at time the note of the modern flapper obtrudes in her work, such an interpretation is in line with the circumspect manner in which the whole picture was conceived. Quite recently, G. K. Chesterton was tilting at the movies in his usual paradoxical manner by saying that they gave to millions of people the illusion of having seen something which in reality they had not seen at all. Perhaps he had just seen *Nell Gwyn*. If he had, he no doubt would have approved like the true romanticist that he is. The public will approve no less. For time and distance tend to turn all realism into romance.

(Story by Marjorie Bowen. Scenario by Herbert Wilcox. Produced by British National and distributed by Paramount.)

The Marriage Clause

Directed byLois Weber
Photographed byHal Mohr

The Cast

Barry TownsendFrancis X. Bushman
Sylvia JordanBillie Dove
Max RavenalWarner Oland
Mildred LeBlancGrace Darmond
Dr. DicksonHenri LaGarde
PansyCaroline Snowden
SamOscar Smith
CriticAndre Cheron
SecretaryRobert Dudley
Stage ManagerCharles Meakin

THOSE queer folk who not only act but live their lives behind the footlights forever tantalize our curiosity yet ever elude our complete understanding. Despite the constant flood of publicity which tries to tell us that actors and actresses are "just people", at bottom very much like ourselves, we remain unconvinced. The public feels that these flickering, emotionally overcharged personalities are somehow a race apart. It worships them like superior beings, indulges them like children, and always it wants to know all about them.

That perhaps goes far towards explaining the perennial interest in any story that deals with the

acting profession. It has always been a favorite on the stage and of late has appeared on the screen as well.

The Marriage Clause is an unusually interesting variation of this type of story told with genuine insight into the psychology of actors and the peculiar conditions under which they often live. The plot deals with a situation such as might plausibly arise in the theatrical profession and the ensuing dramatic conflict is heightened by the excellent characterization that has gone into the two principal parts. Plot and characterization thus mutually strengthen each other and combine to give us a picture of unusual dramatic interest.

Barry Townsend, a master stage director, discovers the latent talent of Sylvia Jordan, an aspirant to stardom under the management of Max Ravenal, a powerful figure in the theatrical world. He intensifies and develops her powers, gives her confidence and poise, and succeeds in making her a sensational success. His power over her is almost hypnotic and she responds to his direction almost like a child obeying its parent. He in turn, from admiring her as an artist, falls deeply in love with her. Ravenal, too, is similarly fascinated and sensing the danger of Barry Townsend's rivalry inserts a clause into Sylvia's contract forbidding her to marry while under his management. Townsend and Sylvia are informally engaged and she is opposed to signing the contract but he rather quixotically urges her to do so—and thus put off their marriage—in the interest of her career.

Now a subtle change in their relations takes place. As Sylvia rises in her profession, with her name appearing in ever larger type on the billboards, Townsend slips downward, inactive through his absorption in her, and apparently less and less necessary to her success. This process is insidiously encouraged by Ravenal who gradually conveys to Townsend that he too does not need him anymore. At the same time Townsend, through a series of misunderstandings and the machinations of Ravenal's former favorite, comes to feel that Sylvia is interested in Ravenal.

A period of complete estrangement follows with Townsend wondering how Sylvia is getting along without him while she realizes her dependence upon him and rapidly approaches a nervous breakdown which comes to a climax on the night of her new opening. A series of tense situations bring out the drama of this tragedy of cross purposes in the lives of two people who were really meant for each other. Finally there arises a situation where only Townsend, through his power over her, can save Sylvia from going down the dark path from which all medical aid has failed to turn her.

Here obviously is an unusual story of stage life told without the conventional trimmings which we have been led to expect from most pieces of fiction

advertised as dealing with life behind the footlights. As a picture it would be remarkable if only for the final sequence where Townsend charms Sylvia back to life by exercising the same magnetism over her which helped him to release her dramatic genius on the stage. But the story in its entirety flows logically out of the relations of these two children of the stage and out of the curious way—ever mysterious to the general public—in which that life moulds those who have their being in its magic circle. If the screen version has recourse to some artificialities that were absent in the story we must remember that the screen cannot always reproduce the subtleties of literature and that only the greatest picture creators succeed in inventing corresponding cineographic subtleties to take their place.

Not that the directorial values of the picture are to be underestimated. *The Marriage Clause* is in many ways one of the finest achievements of Lois Weber. Her handling of Sylvia's hysterical attack and of the sick-bed scene are especially good and her rather ambitious handling of the stage scenes comes off very well. An excellent cast helps admirably. Francis X. Bushman shows the same sincerity and unmannered acting ability which made his comeback in *Ben Hur* so successful. Billie Dove astonishes both by her beauty and distinction and her understanding of her part, and Warner Oland, now happily restored to us as a straight actor from his exile as a specialist in oriental villany, again reveals the value of judicious underemphasis and the power of suggestion when working before the camera.

(From the story "Technic" by Dana Burnet in the *Saturday Evening Post*. Scenario by Lois Weber. A Jewel production. Distributed by Universal.)

Rutherford Committee

THE Rutherford, N. J., Better Films Committee held its second annual meeting in June when reports of the past year were heard and officers for the ensuing year were named.

Twenty-two organizations are represented on the Better Films Committee, and several individuals are also numbered among the members. Of especial interest is the cooperation of the public library with the Better Films Committee.

Officers for the next year include Mrs. Harry G. Grover, president; Mrs. E. F. Miner, vice-president; Mrs. Scott Staples, recording secretary; Mrs. A. E. Hurst, treasurer; and Mrs. Paul Chandron, corresponding secretary.

In the fall, when the meetings of the Committee are resumed, especial emphasis will be placed on the work of this group in securing the cooperation of the exhibitor in booking family pictures for the weekends.

Our Chairman Honored

REV. William Braman Tower, Chairman of the National Board of Review of Motion Pictures, received the honorary degree of Doctor of Divinity from Wesleyan University, his Alma Mater, at its recent Commencement exercises. During the several years Dr. Tower has served as Chairman of the National Board of Review, the work has developed in a most gratifying way. The number of trained, volunteer, public spirited citizens serving on Review Committees has been increased to over 250. The Better Films National Council (formerly the National Committee for Better Films) has broadened the scope of its endeavors, not only working through its associate and cooperating members and affiliated Better Films Committees, but also cooperating with other national organizations. Dr. Tower held important pastorates in New York City from 1898 to 1917. Since 1918 he has been connected with the Board of Foreign Missions of the Methodist Episcopal Church, as Secretary of its Survey Commission, Assistant Secretary of the Board and is now the Board's Recording Secretary, in charge of the Department Records, Research and Surveys.

Building Junior Programs

(Continued from page 4)

community. Experience of several communities in arranging the special programs for juniors indicates that the selected programs should include first a prologue by local talent; a feature motion picture, a short comedy, a short educational picture, and such parts of the current news reel as will prove suitable.

In one community where two theaters are under the same management, if the comedy showing in either theater is suitable, that is added to the Junior program thereby saving the expense of an extra comedy. The news reel in one of the theaters is always included as well as the Pathe review which shows weekly in one of these theaters and then an educational picture. There are numbers of these latter pictures which may be secured through the Motion Picture Bureau of the Young Men's Christian Association, and other groups, which cost only for transportation and which are fascinating to the children as well as having educational value.

From month to month, the National Board of Review will publish lists of feature pictures and comedies, which are not only suitable for young people, but which have become available for the Junior matinees, as an aid to the Better Film Committees in their special programs.

GUIDE TO THE SELECTED PICTURES

Selected by the Review Committees

Key to Audience Suitability

General audience (composed principally of adults). Pictures primarily interesting to adults—but pictures not ordinarily recommended for boys and girls may be included in the list if the presentation is not objectionable for them.

Family audience, including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience, including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classifications.

*—*Pictures especially interesting or well done but not necessarily "exceptional."*

*Bigger Than Barnums

Directed by *Ralph Ince*
Featuring *George O'Hara*
 Viola Dana
 Ralph Ince
 Ralph Lewis
Original screen story by *Arthur Guy Empey*

A STIRRING and at the same time humorous melodrama of circus life involving a team of tight rope walkers. The mercenary manager wants them to do their act without any safety nets. The hero refuses for fear of endangering the girl. His father repudiates him as a coward and he leaves the circus, the father then goes on the rope with the girl and falls, being almost killed. Later when he is caught in a burning hotel, the son has a chance to prove his courage by a daring rescue just before the burning walls collapse. He is then re-instated in the circus and marries his girl partner.

For the family audience including children.

(F. B. O.—6 reels)

The Brown Derby

Directed by *Charles Hines*
Featuring *Johnny Hines*
Play by *Francis S. Merlin and Brian Marlow*

JOHNNY Hines in the part of Tommy Burns, the plumber, uses many original gags and new bits of "business" in making an often genuinely amusing farce. The sudden acquisition of a brown derby which is supposed to bring luck and confidence

fires him with the ambition to become something more than just a rich plumber. He impersonates the Australian uncle of a rich heiress, overcomes the competition of two other uncles, and finds that nothing succeeds like success, once the brown derby has taught him to overcome his inferiority complex. There is only one false note; whoever heard of a plumber having an inferiority complex?

For the family audience including young people.

(First National—7 reels)

Footloose Widows

Directed by *Roy Del Ruth*
Featuring *Louise Fazenda*
 Jacqueline Logan
Novel "Footloose" by *Beatrice Burton*

A N amusing light comedy of two dress models who go a'hunting for a husband in the splendiferous real estate of Florida on nothing but their nerve and a new wardrobe which they have "borrowed" from their employer who rather fancies himself as a lady's man. With no funds to pay for their hotel bill they realize that they have to work fast and concentrate upon a young millionaire inventor of a soft drink. Unluckily they make a mistake of identity and choose an adventurer who is as broke as they are but is fooled by their pretense at being wealthy. Their employer arrives on the scene, eager to recover his expensive wardrobe, but the real millionaire takes a hand and foots the bills, thus giving the best promise of being all that a husband should be.

For the general audience.

(Warner Brothers—7 reels)

The Ice Flood

Directed by *George B. Seitz*
Featuring *Kenneth Harlan*
 Viola Dana
Original screen story by *Johnston McCulley*

A N interesting story of lumbering. A young man just out of Oxford, is sent by his father out to the various lumber camps to restore order among the men. Going incognito the young man brings order to the camps, and at one camp he cleans up the bully, brings health to a crippled child and falls in love with the superintendent's daughter. In the end the father arrives and reveals his son's identity. The scenes of the lumber camps, and of the ice flood are lovely, and redeem a somewhat trite plot.

For the general audience.

(Universal—6 reels)

Laddie

Directed by *Leo Meehan*
Featuring *John Bowers*
 Bess Flowers
 Gene Stratton
 John Fox Jr.

Novel by *Gene Stratton-Porter*

A N atmospheric idyll of American country life agreeably different from the tailor made movie to which we have become accustomed. The story concerns two neighboring country families which are brought together by a boy and a girl whose youthful love breaks down the barriers of family pride and caste. The story unfolds at a leisurely pace, often pausing to have childhood enjoy its happy moments. Aside from the capably filled juvenile parts of Laddie and of Pamela Pryor, the youthful Gene Stratton as Little Sister, and John Fox, Jr., as the mischievous Leon, play their rôles with such charm and humor that the picture will perhaps mainly be remembered for their presence after its sometimes too goody-goody flavor has been forgotten by the spectator.

For the family audience including children.

(F.B.O.—7 reels)

The Lady of the Harem

Directed by *Raoul Walsh*
Featuring *Ernest Torrence*
 Greta Nissen
 William Collier, Jr.
 Louise Fazenda
Play "Hassan" by *James Elroy Flecker*

A N Oriental romance with an Arabian Nights flavor. Hassan, the confectioner, helps Rafi, the distracted lover to find the maid, Pervaneh, who has been carried off to the Sultan's harem. Rafi organizes a secret band of terrorists who make the Sultan very uncomfortable, but he counters in a typical Oriental manner by disguising himself and ferreting out the terrorists until he gets Rafi into his power. Hassan now stops making Turkish delight in his candy kitchen and makes a revolution instead. He is just in time to save the lovers, give the Sultan his deserts, and take his own by enthroning himself as the candy kid of Khorasan with the fair Sultanas to cheer his old age.

For the general audience.

(Paramount—6 reels).

Lovey Mary

Directed by *King Baggot*
Featuring *Bessie Love*
Novel by *Alice Hogan Rice*

A N appealing story of a "little mother" with a big mothering instinct. Lovey

(Educational—1 reel)

Travelogue of Poland giving the principal cities and some charming country scenes.

(Fox—1 reel)

(Bray Cartoon)

(F. B. O.—1 reel)

(F. B. O.—1 reel)

(F. B. O.—1 reel)

(Educational—2 reels) •

(Educational—1 reel)

(Educational—1 reel)

(Educational—2 reels)

(Universal—2 reels)

"The Rutherford Better Films Committee, affiliated with the Better Films National Council, with the cordial co-operation of the manager of the Rivoli Theatre, is vigorously and effectively engaged in solving the motion picture problem for our community. The program, which has been fully described in the columns of The Republican, is sane, intelligent and workable; free from the defects inevitable in any form of legal censorship and commending itself by its own inherent good sense and by the practical results already attained wherever it has had a fair trial. With its slogan, 'Selection, Not

Mrs. J. A. Parham, chairman of the committee, conducted two business sessions during which reports were heard from the following committees; matinees, Mrs. H. L. McClaren; review, Mrs. V. J. Guthery; treasurer, Dr. J. A. Gaines; prologue, Mrs. J. A. Gardner, and membership, Mrs. John A. McRae. New members received by the organization were Mrs. E. L. Mason and Mrs. J. A. Gardner.

THE Atlanta Better Films Committee held its annual meeting in July when they elected officers to serve during the coming year. Mrs. R. F. McCormack was reelected as president and Mrs. Newton C. Wing, first vice president; Mrs. E. A. Jameson, second vice president; Mrs. Ira Farmer, secretary-editor; Mrs. George Price, treasurer, and Marion McClellan, corresponding secretary. Mrs. Alonzo Richardson and Mrs. Ira Farmer made talks on the "highlights" of the convention of the General Federation of Women's Clubs recently held in Atlantic City.

SELECTED PICTURES

Selected by the
NATIONAL BOARD OF REVIEW
From pictures submitted for
review in 1925

Compiled by its
BETTER FILMS NATIONAL COUNCIL
for those interested in the
Better Pictures

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The National Board of Review and its Better Films National Council emphasize the classification according to their type-of-audience (age and group) suitability of all the selected pictures.

The pictures are selected and classified for

The Family Program
Junior Matinées
The General Audience
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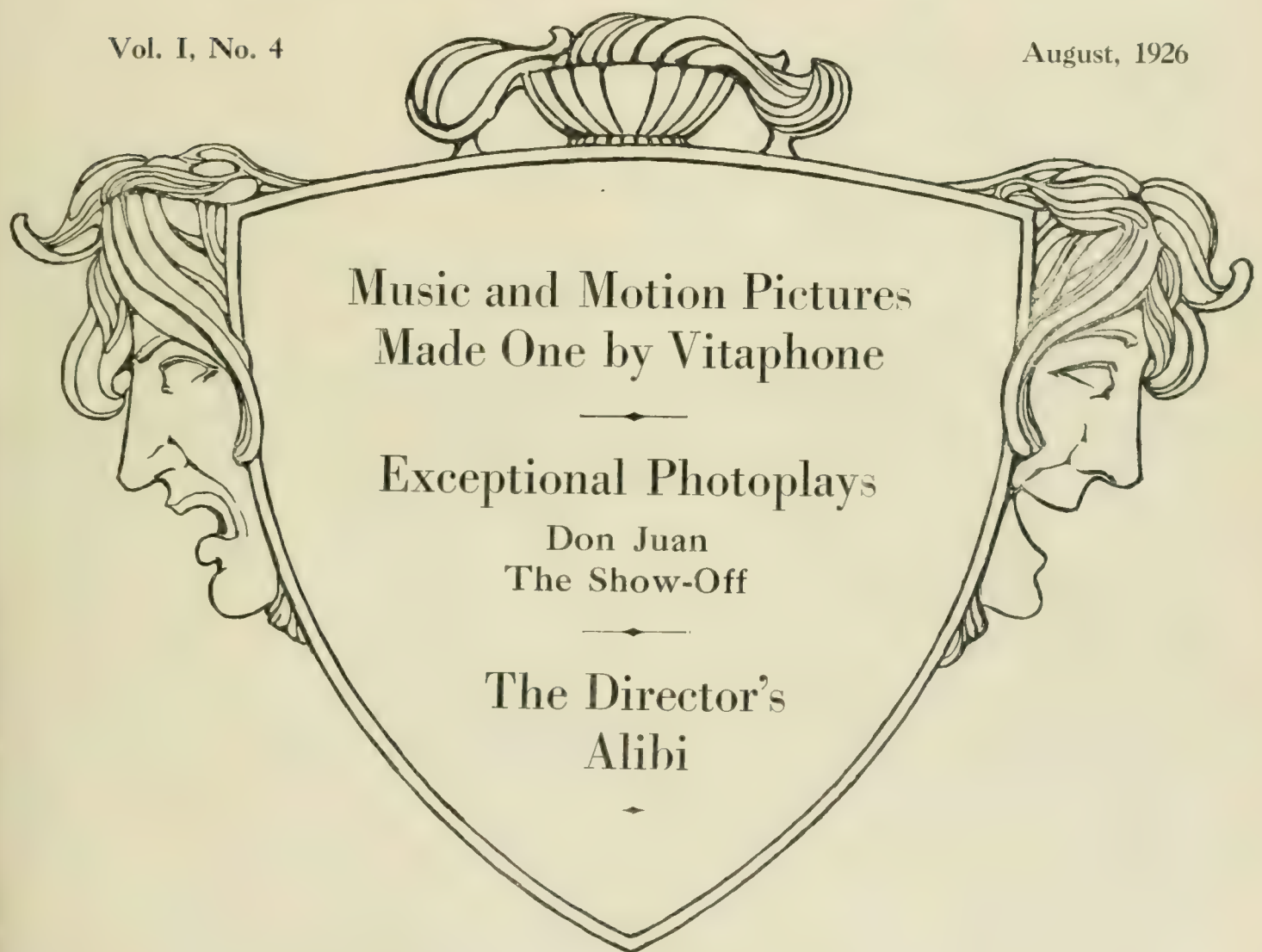
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Contents for August, 1926

Special Articles

Editorial, The Director's Alibi

Alfred B. Kuttner 3

Music and the Movies Made One by Vitaphone

W. H. Jenkins 4-5

Exceptional Photoplays

Don Juan 6-7

The Show-Off 8

Selected Pictures Guide

Features

The Bells 9
The Demon Rider 9
Diplomacy 9
The Duchess of Buffalo 9
Fig Leaves 9
Flame of the Argentine 9
The Great Deception 9
Her Man O' War 9
A Hero of the Big Snows 9
The Lodge in the Wilderness 9

The Lone Wolf Returns 10
Lost at Sea 10
Men of Steel 10
No Man's Gold 10
Pals First 10
Senor Dare Devil 10
The Son of the Sheik 10
The Waltz Dream 10
You Never Know Women 10

Non-Feature Subjects

Ball and Bat 11
Big and Little 11
Bull's Eye 11
Down to Damascus 11
The Lumber Jacks 11

Pathe Reviews Nos. 31-35 11
Putting on Dog 11
Songs of Italy 11
The Spirit of Play 11

Short Comedies

Alice Cartoons 11
All Star Freaks 11
East is Best 11

The Fight That Failed 11
The Lady of Lyons 11
The Mule's Disposition 11

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The Director's Alibi

THERE has recently been considerable heart-searching in American directorial circles. The present showing of *Variety* in New York and of various films such as *Faust*, *The Three Wax Works*, and *Shattered* in Los Angeles, the marked success of the revivals of many foreign pictures, and the distinguished work of several recently imported directors supply the immediate cause. The dangerous preference of the public for these pictures, the unstinted praise of them by the critics, and the demand of many of our stars to be presented before their audiences in pictures of equal merit, have made our directors uneasy. And there have been alibis.

We may dismiss the protest of our more nervous defenders that the worst of the foreign films are worse than our admittedly bad films as purely childish. It is quite obvious that the comparison lies only between the best films on either side of the Atlantic.

The alibis take various forms. One of them is this so-called censorship of ours. Now six of our states, it is true, exercise a legal censorship variously and often arbitrarily enforced. But in the remaining forty-two states there is no censorship except the taste and standards of the state of culture in which we live. It is these standards which the National Board of Review seeks to interpret for the guidance of the industry, including directors. And the Board, contrary to the legal censors, does not believe in any limitation of theme. The treatment, not the subject matter, is the all important thing in the making of any picture.

That much restriction, then, the American director must face. He has to make pictures that will not be unconditionally barred from the screen in the six censorship states and his pictures must be in general harmony with the cultural standards of society. If he wants to call this a form of censorship which paralyzes his artistic development let him make the most of it. But the majority of people will continue to consider it a very inadequate excuse.

For every one of the foreign pictures in question have had to meet these same conditions, have been

accepted under the same rules, and have survived the rarely drastic cutting of the state censors. In the last few years the restrictions upon American pictures have been well known in European studios. *The Last Laugh* and *Variety* were not made in the dark. They are the latest and the best foreign pictures, better than the historical series that preceded them, more expressive of our civilization and boldly interpreting it. Why are they being discussed and praised while our feature pictures are being excused? Why has not censorship been a blight here too?

The answer is simple. The men who made these pictures proceeded on the principle that the proper concern of the artist is his art, not the policeman at the corner. He went to work like an artist determined to make the best picture he knew how. He had a proper respect for the intelligence of his audience in choosing his plot, (the current notion that plots must hit the ten year old level is only another side of this censorship phobia) and then worked it out within the limits of his medium while constantly experimenting to enlarge the scope of that medium.

In other words with him the problem of censorship came last, not first. And fortunately it holds true that the real artist rarely comes into conflict with the more obvious regulations against immoral conduct. He may challenge society, his new and disturbing interpretation of life may upset our conservative equilibrium, but he is rarely locked up for indecent exposure. Crudity is the antithesis of the aesthetic and the entire striving of the artist is to present the actuality and ugliness of life in beautiful forms. He has nothing in common with the director who complains that censorship cramps his bathroom style or whose feelings are hurt when the tabu of good taste descends upon his cheesecloth bacchanalia.

So perhaps the advice to our directors ought to be: Gentlemen, make your pictures better and take your chance. For, as D. W. Griffith once said, a good picture can always be cut. It is only the bad picture which bleeds to death at the touch of the scissors.

—ALFRED B. KUTTNER.

Music and the Movies Made One by Vitaphone

By W. H. JENKINS

A PICTURE sang on Broadway a few nights ago—a screen picture of a lovely woman—sang the glittering, colorful *Caro Nome* from “*Rigoletto*” as it is seldom given a Gilda to sing it. Onto the silver screen she flashed, moved with all the grace of Verdi’s beautiful heroine—smiled and parted her lips. As the imagination of the audience started to fashion mentally the magnificent flights of the great aria, a flood of song burst from the pictured lips. On and on the voice of the singer swept, until it burst into full flower with that gorgeous climatic note which placed the singer, Marion Talley, definitely within the Metropolitan Opera constellation just a few months ago.

The audience saw Marion Talley’s “Gilda,” on the screen. It heard Marion Talley’s “Gilda,” in all its splendid beauty, as it poured from the soulless vitals of a machine. The shadow on the silver sheet had at last become articulate.

The Vitaphone was the thing which had made the cinema figure sing with such absolute fidelity. And a happier designation could hardly be imagined. A living sound, this—even though it had been stored by science within a machine, to be released at the will of an operator, at the precise moment when the throat of the “Gilda” of the screen swelled with the first liquid note.

It was the prelude to “*Don Juan*,” the cinema production which ushered in the new art and new technique of perfectly synchronized music and pictures. Giovanni Marinelli appeared on the screen and sang *Vesti la Giubba*, from *I Pagliacci*, with dramatic fervor. The delicate *Humoresque*, Dvorak, throbbed from the violin of Mischa Elman. Efrem Zimbalist, with Harold Bauer at the piano, swept through the splendors of a movement from Beethoven’s “*Kreutzer Sonata*.” The cameo-like tones of Anna Case were heard in *La Fiesta* supported by the *Cansinos*.

Then came John Barrymore’s picture, “*Don Juan*.” The orchestra pit was empty. Suddenly Henry Hadley and the entire New York Philharmonic orchestra appeared upon the screen. The great conductor lifted his baton. The orchestra tensed before the eyes of the audience. As the baton fell, the strains of the “*Don Juan*” prologue swept out from the screen and filled the theatre. The throb of the violin choir pulsated in perfect time to

the movements of the bows. The flutes trilled to the movements of the fingers of the players over the reeds. The conductor, himself, could find no flaw in the mathematically exact synchronization, and the fidelity of the musical reproduction.

The orchestra faded out, as the prologue came to a close. But its music remained throughout the showing of “*Don Juan*,” in an accompaniment that interpreted, musically, the action of the film as faithfully and as beautifully as though the unseen players were in the pit, playing to the picture as it unfolded before their eyes.

In “*Don Juan*,” no effort has been made to put words in the mouths of the actors. But the presentation, with its elaborate prelude, has proved, conclusively, that this union of art and science has conquered every mechanical problem that has kept the cinema inarticulate.

How had this marvellous effect been produced? The most intricate and difficult of scientific and mechanical achievements are usually capable of simple explanation, when the inventor has attained his goal of perfection. This is true of the Vitaphone.

NO other agencies have given such persistent and highly organized attention to the science of acoustics as have the Bell Telephone Laboratories, the Western Electric Company, and the Victor Talking Machine Company. In developing equipment for conversation over wires, scientists of the Bell Laboratories and the Western Electric Company have necessarily been led into bypaths from time to time. One of these bypaths ended at the Vitaphone, and in solving problems of the recording studio the Victor laboratory organization came into the picture.

Then months of experiments in the Warner Brooklyn studios and the Warner Theatre finally culminated in the perfect union of music and motion pictures as shown at the Warner Theatre.

Three scientific developments are involved in the new instrument.

The first step was the creation of the electrical system of recording, which in itself has revolutionized the art and science of storing sound for release at any desired time. This system involves a highly improved microphone which takes the sound from the air, an electrical amplifying apparatus of almost unbelievable efficiency, and a record cutting mechanism.

Because of the sensitiveness of the microphone employed, recording may be carried on at considerable distance from the source of the sound, so that the actors may be grouped in any desired manner, rather than immediately in front of the "ear" of the apparatus.

An electrical reproducer, which takes the sound off the record, amplifies it through vacuum tubes and passes it through a loud speaker of highly improved type, is the second essential feature of the Vitaphone. The loud speaker is sufficiently powerful to fill the largest motion picture auditorium, without distortion of the sound.

The third difficulty which the scientists had to overcome was the link between the ear and the eye. This involved the studied placing of the loud speaking telephones in such a way as to give the illusion that the source of sound was the figure on the screen. Consideration also had to be given to correct values and naturalness of tone.

CO-ORDINATION of the entire system with the pictures was obtained through an apparatus capable of being operated in any theatre, without requiring special skill. Both the film and the sound record are set in their respective machines with a given marker at the proper point, and the two machines are speeded up from rest, simultaneously, by the simple method of having them coupled to the opposite ends of the same motor. "Taking" the sound and taking the pictures at the same time involved a more difficult problem than reproduction in the theatre. Since the camera had to be free to move on its tripod, a single motor could not be used for camera and recording turntable. This difficulty was overcome by using two motors,—one to drive the camera and one for the recording machine. An ingenious electrical gearing device maintains the synchronization of speed of the two instruments, not only after they reach full speed, but also while they are speeding up.

The revolutionary effect of the Vitaphone is not confined to pictures filmed after the perfection of the invention. Existing films may be projected in the usual way, and the music recorded in synchronism with the projection, instead of in synchronism with the filming of the picture. Any picture which has ever been produced can be orchestrated, and the orchestration as perfectly synchronized for reproduction as if the film were taken and the music recorded simultaneously.

In earlier efforts to synchronize music and motion pictures, there was the seemingly insurmountable difficulty created by having to place the performers very close to the recording equipment. With the high development of electrical recording, this difficulty has been entirely removed.

Another difficulty encountered in earlier experi-

ments was that of reproducing music or speech with the proper loudness, and especially in the case of the music, with fidelity. It was necessary that every tone or note, every voice or instrument, should be reproduced with absolutely correct value. The electrical device which converts the vibrations of the needle in the record groove into pulsating electrical currents, together with the amplifying system and the modified public address loud speaker equipment were responsible for the faithful and exact reproduction of the Vitaphone.

One of the many interesting aspects of the development of the Vitaphone is the fact that it is another example of extraordinary accomplishment through cooperation of apparently unrelated industries. "Don Juan," its glittering prelude, and the synchronized music represent the combination of the efforts of Warner Brothers, the motion picture producers, the scientific research of the Bell Telephone Laboratories and the Western Electric Company, and the recording experience of the Victor Talking Machine Company.

No story of the perfection of the Vitaphone can convey an accurate idea of all the problems encountered. Many of these problems had to do with stage management. So sensitive is the recording microphone that it picks up the slightest sound. There can be no spoken stage direction while the recording is being done, just as there can be no extraneous gesture before the camera. One rehearsal after another was necessary until the action and the music move forward without the slightest hitch.

An illustration of the sensitiveness of the microphone is the sound-proof booth in which the motion picture camera had to be enclosed, to keep its mechanical sounds off the musical record.

SO much for the present of the Vitaphone. Its future can only be surmised, but experiments already conducted have pointed out several channels of development. Great operatic performances can be preserved, in their entirety, for both eye and ear by the Vitaphone. Popular stage successes may be filmed and recorded. But most probable of all, a new producing technique may be developed through scenarios with dialogue written solely for the film and the voice of the Vitaphone. With such films, there would be no more titles flashed on the screen. The Vitaphone would carry the action and the voices.

Educationally, the new invention undoubtedly has a field, in the opinion of producers and scientists. Illustrated lectures in schools and colleges are entirely within its scope. Churches may find in it a tremendous aid to more impressive services through the extension of the activities of the greatest choirs and the the greatest pulpit orators to many audiences simultaneously.

EXCEPTIONAL PHOTOPLAYS

Selected by the Committee on Exceptional Photoplays

Secretary and Department Editor, ALFRED B. KUTTNER

Don Juan

Directed by.....Alan Crosland

Photographed by.....Byron Haskins

The Cast

<i>Don Juan</i>	John Barrymore
<i>Adriana Della Varnese</i>	Mary Astor
<i>Pedrillo</i>	Willard Louis
<i>Lucretia Borgia</i>	Estelle Taylor
<i>Rena (Adriana's Maid)</i>	Helene Costello
<i>Maia (Lucretia's Maid)</i>	Myrna Loy
<i>Beatrice</i>	Jane Winton
<i>Leandro</i>	John Roche
<i>Trusia</i>	June Marlowe
<i>Don Juan (5 years old)</i>	Yvonne Day
<i>Don Juan (10 years old)</i>	Phillipe de Lacy
<i>Hunchback</i>	John George
<i>Murderess of Jose</i>	Helene d'Algy
<i>Caesar Borgia</i>	Warner Oland
<i>Donati</i>	Montague Love
<i>Duke Della Varnese</i>	Josef Swickard
<i>Duke Margoni</i>	Lionel Brahm
<i>Imperia</i>	Phyllis Haver
<i>Marquis Rinaldo</i>	Nigel de Brulier
<i>Marquise Rinaldo</i>	Hedda Hopper
<i>Alchemist</i>	Gustav von Seifertitz
<i>The Dowager</i>	Emily Fitzroy
<i>Gentlemen of Rome</i>	{ Sheldon Lewis
	{ Gibson Gowland
	{ Dick Sutherland

DON JUAN, a notable picture in many ways, falls into the category of elaborate and sumptuous screen production rather than into that of ingenious and technically thrilling cinematics. It is a picture built along the lines of romantic melodrama, with all the melodramatic virtues and many of the melodramatic sins. Beginning well enough in a stark and realistic prologue which prefates its legend of the Middle Ages' super-lover, it lapses in the story proper into mere plot dexterous but not always probable and in the end takes on the color of the costly super-feature with its characteristic sacrifice of realism to thrill, fast action, and more thrill. Here the characters as persons drop out and the old machinery appears. The film will keep the audience on the edge of its chairs, although any historians among it will possibly slump back. But their attitude will not be noted by the Ben-Hurians and all other lovers of spectacle and the great effects that the screen can give who will surely be entranced, as well as all the idolizers of Mr. John Barrymore and the love story on the grand and gorgeous scale.

For much of *Don Juan* is gorgeous and grand, and Mr. Barrymore is much of the time very beautiful. And very beautiful are many of the ladies in the cast and in support of the cast. An item not to be overlooked by the exhibitors and their public. Moreover, although these ladies are frankly used to enhance scenic values and salt the banquet, their effect is entirely and legitimately Italian of the times. In spite of the rack, the dagger and the poison, a grand time must surely have been had by all, and a fine time it was for a hale lad like Don Juan to be living in.

The plot, which in the cause of truth it should be stated bears at no time any relation to Byron's immortal opus, concerns the meeting of Don Juan with fate in the shape of a pure and constant young woman, at the very moment he is engrossed in carrying out his father's cynical dictum to take advantage of all the members of the weaker sex he can. This meeting throws his life, as might be said, into inner conflict, out which emerges a singularly Puritan-like, but no less passionate and heroic, hero. He surveys his past existence not only with misgivings but a downright stroke of conscience, abandons his old ways, except for a moment or two in the hazardous company of Lucretia Borgia, and consecrates himself to an ideal. Owing to the fact that this ideal in the form and features of the lovely lady Adriana Della Varnese is the promised bride of Donati, a particularly villainous friend of the Borgias, and becomes, before Don Juan kills Donati, that gentleman's distracted wife; also that in the meantime Don Juan is somewhat entangled with Lucretia and keeps on hurting her feelings—his pursuit of his lady love is fraught with all the difficulty, not to say peril, that the most hopeful of motion picture audiences could wish or expect. Both Don Juan and Adriana are thrown into the dungeon, he to die of water-rot and rats, she to keep an appointment in the torture chamber. But he gets free, rescues her from the wheel and bears her away under the astonished eyes of Lucretia and Caesar. Thereafter he leaps on a horse and fights through to escape, staging a kind of Doug Fairbanks spectacle in which single-handed, on his charger, he overcomes with only the sword in his hand a whole troop of the Borgia cavalry that have gone in pursuit. The latest scene shows Don Juan, on his horse, bearing his rescued maiden away—into a great red Italian sunset—presumably toward his castle in Spain.

Don Juan as a picture with claim to artistic merit is outstanding for its successful rendering of the Middle Ages, and particularly the Borgia background. The great sumptuous shadowy palace lit by flambeaus, the dark evil passages, the mouldy dungeon; the going and coming of a pageant of life, colorful, careless, yet sinister; the supremacy of evil, the decadent will of the rulers, the constant threat over the life of the innocent; the bacchanalian revels above the foul dungeons and torture chambers—all these have been rendered with vividness and apparently with little eye to the expense. Viewed physically as film, the whole is lavish, big, panoramic and impressive. At all times Bryon Haskins and Frank Kesson have done a bang-up camera job, shooting squarely at great sets where the lighting is often magnificent.

So too is the direction on a big, swaggering scale, with an eye to getting it all in and keeping the mass in interesting or thrilling flux; yet the detail is invariably careful. Alan Crosland, the director, is to be congratulated.

Bess Meredyth who adapted the story for the screen has taken every advantage of the scope allowed to pack the film full of the kind of situations that keep an audience alert, and the plot turns and twists through a labyrinth of events that take the characters in an energetic procession, where much appears that is beautiful, or breath-taking, or both, on to a satisfactory ending, with Barrymore always in the van.

The fine sequences of dramatic strength and scenic beauty are those of the prologue, the first appearance of the Borgias riding through the crowd on their chargers, the attempted seduction of Adriana by Don Juan and his realization of the chastity of Adriana.

Mr. John Barrymore gives a fine romantic performance in the part of the cynically amorous Don Juan. There is just a touch of his work in the play "The Jest" in his interpretation of the careless young Spaniard—as there is reminiscence, indeed, of the play in the sumptuous mounting and effect of the film itself. Mr. Barrymore is too fine an artist to have overlooked any slight angle of character which, against the given background, would contribute to the medieval flavor of the production. To the strictly critical, his work would only seem to err in a certain approach at times, as before mentioned, to the acrobatics of Mr. Fairbanks. At these moments the sincerity of his acting is surrendered to pure theatricality. Perhaps the most enchanting performance is attained by Mrs. Jack Dempsey, Estelle Taylor, in the role of Lucretia Borgia. Given the character as the popular notion would have Lucretia, Miss Taylor is *IT*. She is the most medieval thing in the picture, and her Lucretia emerges as the work of a finished actress. Her Borgia lady is beautiful, sinister and subtle, and never falls to the level of the film vamp. With her the Middle Ages is always at hand, opulent,

dangerous and unmoral, ready for an embrace or the flash of a jewelled dagger, for love or for revenge. Her Lucretia is probably not the real Lucretia, the beautiful, weak tool and attractress of a perverse and politically scheming father and brother. But it is the Lucretia as the public would have her, the highly alluring partner of her brother Caesar's crimes.

Warner Oland as Caesar Borgia is finished, as it is his art always to be, but certainly more of a villain in appearance, more the victim physically of his debauches, a trifle more leering, than could have been the historical most handsome youth and arch conspirator and murderer who ran Rome for a span and conducted his private and public affairs at night with a finesse, a personal charm, a splendor and a spilling of blood rarely equalled. Perhaps Mr. John Barrymore will give us a screen Caesar some day. Watching him in *Don Juan* the thought arises that here would be the ideal young Borgia, the golden haired and strangely impelling adventurer who had no conscience and many talents, who slept from dawn to dark, and managed his court, his orgies, his tortures and his intrigues, after the fashion of the artist, in the soft hours of the Italian night. Montague Love is a sufficiently repelling Donati to make us feel satisfied when Don Juan runs him through in a sensational and skillfully directed duel, and Josef Swickard as Duke Della Varnese, gives a fine rendering of a noble Italian persecuted by the Borgias. Likewise Nigel de Brulier as a gentleman gone mad is most satisfactory.

Willard Louis as Pedrilla, Don Juan's servant, deserves a paragraph to himself. Keying his interpretation to the mood of a kind of Sancho Panza touched up with the cunning of a capable lackey, this always competent actor—one of the best on our American screen—keeps well to the fore in every scene he appears in, and is in variably natural and amusing. His comedy is always of the best.

Mary Astor as Adriana, Phyllis Haver as Imperia, Helene Costello as Adriana's maid and Myrna Loy as Maia, Lucretia's, all do capably what is expected of them, not the least of which is to look beautiful as all medieval ladies and their maids-in-waiting should look. This may also be said of June Marlowe as Trusia who, if we remember rightly, is chiefly in the picture to add romance by giving Don Juan someone to kiss on a balcony and of Helene D'Algy who is there to finish off Don Juan's father so that the prologue may get on into the story.

Exceptional cast and enchanting support, then, plus sure-fire story interest, energetic direction and impressive scenic investiture, give Warner Bros. a super-feature to be proud of.

(From the story suggested by Lord Byron's poem "Don Juan". Adapted by Bess Meredyth. Produced and distributed by Warner Bros.).

The Show-Off

Directed by.....Malcolm St. Clair
 Photographed by.....Lee Garmes

The Cast

Aubrey Piper.....Ford Sterling
 Amy Fisher.....Lois Wilson
 Clara.....Louise Brooks
 Joe Fisher.....Gregory Kelly
 Pop Fisher.....C. W. Goodrich
 Mom Fisher.....Claire McDowell
 Railroad Executive.....Joseph Smiley

THE SHOW-OFF falls into the class of far-above-the-average photoplays for three good reasons. It brings forward Ford Sterling, the old Mack Sennett comedy star, as an actor of imagination and ability to be taken seriously; it presents a story in which real people are readily discernible in surroundings which are faithful to their walk in life; and most important, its method is often strikingly ingenious and in the path of true motion picture, to the extent that *The Show-Off* in certain moments reminds us of the technical example of *Variety*. *The Show-Off*, however, presenting as it does in screen form the play on the legitimate, is comedy drama and achieves no such pinnacles as the great German film. But it is direct, evenly registered and interesting throughout, and to the enthusiast and admirer of details, in technical resourcefulness it is often original and thrilling.

The picture tells the story of an incurable four-flusher—the “show-off” Aubrey. He wins the love of Amy Fisher, a rather silly girl, the daughter of poor, struggling, to a large extent life-defeated people. To Mr. and Mrs. Fisher, the parents, to Joe, the younger brother, striving to perfect a chemical patent, and to Clara, the modern, self-reliant, wise-minded girl to whom Joe is engaged, Aubrey is a composite of pest, farce and tribulation. But their snubs and ridicule and irritations roll off Aubrey like water off a duck. His ego under every shock, setback and misfortune is invincible, his effrontery rises triumphant at every turn; underneath it all is something wholly human in him with a streak of good-will, pathos, even tenderness. The comedy takes an ironic twist when, after marrying Amy, finding himself unable to sustain a home for her, getting arrested for reckless driving of the Ford car he has won in a lottery—which last necessitates Joe paying his thousand dollar fine with the mortgage money needed to save the family’s humble dwelling—Aubrey succeeds, through those very qualities of braggadocio and brass which have made him all along so futile and unbearable, in selling to the board of directors of a great steel concern young Joe’s chemical formula for a metal-protecting paint, thus bringing more money to

the family coffer than anyone had ever dreamed could repose there.

Ford Sterling as Aubrey is wholly convincing, entirely intelligent in seizing on the essential nature of the character and giving it to us in pantomime. We have all seen in life the fellow whose portrait Mr. Sterling draws. The rest of the cast, composed of Lois Wilson, Louise Brooks, Gregory Kelly, C. W. Goodrich, Claire McDowell and Joseph Smiley, prove competent and give life-like performances. Their characters move in an atmosphere which has been gathered at considerable pains. The locale is middle-class Philadelphia on the lower fringes, where pride and respectability are able to cling only with a good bit of hard work and sacrifice. The exteriors have apparently all been shot on the spot and thus the authenticity is doubly reinforced.

The characteristic technical manner—the camera play and arrangement of action to render scenes that make for the unusual and the provocative in this film—may be watched for principally in such sequences as that where Aubrey adventures wildly in his newly acquired Ford through the congested streets beneath the stolid figure of William Penn on City Hall, in which the effects of dizzying flight are captured by a rapidly swinging camera; that disclosing the incident of the death of Mr. Fisher, the pathetic head of the still more pathetic Fisher family, where all is told eloquently without the remains of Mr. Fisher having to be revealed; and the last in the picture, that where Aubrey hurries home with the check which is to save foreclosure of the mortgage, just as Mrs. Fisher is about to sign the fatal paper permitting that action. Most interesting ingenuity is here devised to create suspense by the simple use of a fountain pen which has run dry, the search for a pen and ink bottle to take its place, and the reluctant dipping of the pen into the bottle and the final pause before Mrs. Fisher can resign herself to the necessity of setting her signature to the tragic document. This is accomplished by close-ups of pen, bottle, and Mrs. Fisher’s hand cunningly photographed and cut, interspersed with shots of Aubrey hurrying home with the salvaging check in his pocket, introducing various incidents of delay such as his skipping through traffic, pausing to josh the traffic officer who caused his arrest, the struggling to escape the clutches of a second-hand clothes man who insists on taking him into his store to show him his stock.

An uncommonly fine little picture, every foot of which is worth seeing, and so clearly told as not to need many of the sub-titles that go with it, unusually good as these invariably are.

(From the play “*The Show-Off*” by George Kelly. Adapted by Pierre Collings. Produced and distributed by Paramount.)

GUIDE TO THE SELECTED PICTURES

Selected by the Review Committees

Key to Audience Suitability

General audience (composed principally of adults). Pictures primarily interesting to adults—but pictures not ordinarily recommended for boys and girls may be included in the list if the presentation is not objectionable for them.

Family audience, including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience, including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classification.

*—*Pictures especially interesting or well done but not necessarily "exceptional."*

The Bells

Directed by.....James Young
Featuring.....Lionel Barrymore
Play by Leopold Lewis

AN interesting story of a guilty conscience. An inn-keeper murders a man for his gold and afterwards his wealth brings no peace of mind as he is nearly driven crazy by the sound of bells which had rung out merrily from the sleigh of the murdered traveler.

For the mature audience.
(Chadwick Pictures—7 reels)

The Demon Rider

Directed by.....Paul Hurst
Featuring.....Ken Maynard
SURE-FIRE riding, and direct melodramatic appeal, in a lively western drama. The story is built around a troupe of bandits who after exciting pursuit are captured and brought to justice.

For the family audience, including children.

(Royal Film Corp.—5 reels)

*Diplomacy

Directed by.....Marshal Neilan
Featuring.....Blanche Sweet
Play by Victorien Sardou

INTERESTING drama of the secret service. Young girl just married to an English diplomat, becomes involved with a man to whom her mother owes money,

she is accused of intrigue with the enemy when an important treaty is stolen from her bag, but the American secret service comes to the rescue and gets the guilty man.

For the general audience.
(Paramount—8 reels)

The Duchess of Buffalo

Directed by.....Sidney Franklin
Featuring.....Constance Talmadge
Original screen story by Hans Kraly

A ROMANTIC comedy of an American dancer in Germany, and the difficulties she encounters when she poses as a duchess. Through the aid of her fiancée she is able to disentangle herself from the web woven by circumstances.

For the general audience.
(First National—7 reels)

Fig Leaves

Directed by.....Howard Hawks
Featuring.....Olive Borden
.....George O'Brien
Original screen story by Howard Hawks

UNIQUE comedy drama of a modern Adam and Eve. The story opens with Adam and Eve in the Garden of Eden with Adam running to catch the commuter's train and Eve complaining that she has nothing to wear. The Serpent enters the Garden and here the picture dissolves into modern times, the Serpent being represented by the girl friend. The story is interesting and the subtitles clever.

For the general audience.
(Fox—7 reels)

Flame of the Argentine

Directed by.....Edward Dillon
Featuring.....Evelyn Brent
Original screen story by Bert Jenkins and Craig Johnson

ROMANCE of an Argentine woman who has lost her baby, each year she adds a marvelous stone to a necklace, always hoping her child will return to claim the necklace. A girl in a dance hall is persuaded by a man who wants to get the necklace to pose as the missing daughter and to go fifty-fifty with him when she gets the necklace. Love and pity get the best of evil and the girl confessing her guilt is forgiven and remains as the adopted daughter.

For the general audience.
(F.B.O.—5 reels)

The Great Deception

Directed by.....Howard Higgins
Featuring.....Aileen Pringle
.....Ben Lyon
Novel "Yellow Dove" by George Gibbs

INTERESTING war drama dealing with the secret service during the World War. A young Englishman in the secret service is scorned by all, except the girl he loves, as a slacker, later his heroism wins him honors.

For the general audience.
(First National—7 reels)

Her Man O' War

Directed by.....Frank Mason
Featuring.....Jetta Goudal
Original screen story by Fred Jackson

A WAR romance of two American dough-boys sent into a German town, to pose as deserters but who are to find a secret passage which leads into the town.

One of the dough-boys falls in love with a girl, half French and half German, and through her aid he is able to accomplish all he set out to do.

For the general audience.
(Producers Distributing—6 reels)

A Hero of the Big Snows

Directed by.....R. C. Raymaker
Featuring.....Rin Tin Tin
Original screen story by Ewart Adamson

RIN-TIN-TIN or Rinty, as the fans are now calling him, becomes devoted to a lonely trapper who has rescued him from a cruel master. He rescues the little sister of the girl in whom the trapper is interested from a wolf but is suspected of having been the culprit and becomes an outlaw. The little girl later becomes sick and the trapper sets out through the snow to get a doctor. But the doctor refuses to come on account of the danger of being snowed in. The girl starts out for the post with the sick child and is attacked by a pack of wolves. Rinty gets help and returns in time to fight off the wolves.

For the family audience including children.

(Warner Bros.—5 reels)

The Lodge in the Wilderness

Directed by.....Henry McCarthy
Featuring.....Anita Stewart
Novel by Sir Gilbert Parker

A ROMANCE of the great forests. A girl becomes owner of vast timber lands. She is sought in marriage by a

NON-FEATURE SUBJECTS

*Ball and Bat

(Sportlight Series)

Showing games of sport played with balls.

For the family audience including children.

(Pathe—1 reel)

Big and Little

(Sportlight Series)

Sports and games for old and young. For the family audience including children.

(Pathe—1 reel)

Bull's Eye

(Sportlight Series)

Markmanship of all kinds. For the family audience including children.

(Pathe—1 reel)

Down to Damascus

Biblical travelogue via caravan from Syria to Damascus.

For the family audience including children.

(Fox—1 reel)

The Lumber Jacks

Lumbering shown with pictorial beauty. For the family audience including children.

(Fox—1 reel)

*Pathe Review No. 31

The Haunts and Habits of the Florida Atter; The Sacred Sixty Acres, the Tombs of the Mighty Dead in Algeria; With the Roosevelts in Turkestan.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 32

The Overland Ferry, a German substitute for Canal Locks; American Colleges, The University of Pennsylvania; Scrambling About the Alps, Ways of Climbing.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 33

Laurka in the Sarashi Dance; American Wild Flowers; The Wallop Works, a Novelty.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 34

Hits and Misses, Billiardist Proves That Both Have Value; American Colleges, Brown; Excavations of the American Excavations at Ancient Carthage led by Count de Prorok.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 35

The Animal Academy; Saint Bartholomew's Lake, in the Bavarian Alps; Fashions in Photographs.

For the family audience including children.

(Pathe—1 reel)

Putting on Dog

In which a number of breeds of dogs appear.

For the family audience including children.

(Fox—1 reel)

Songs of Italy

Picturesque dramatized rendition of Italian popular songs.

For the family audience including young people.

(Pathe—1 reel)

The Spirit of Play

(Sportlight Series)

Games and Sports.

For the family audience including children.

(Pathe—1 reel)

SHORT COMEDIES

Alice Comedies

Alice Charms the Fish; Alice Cuts the Ice; Alice Helps the Romance; Alice in

the Woolly West; Alice's Monkey Business; Alice's Spanish Guitar.

Cartoon comedies.

For the family audience including children.

(F.B.O.—1 reel each)

All Star Freaks

Interesting bits of human and other curiosities.

For the family audience including children.

(Educational—1 reel)

East Is Best

Krazy Kat cartoon comedy.

For the family audience including children.

(F.B.O.—1 reel)

The Fight That Failed

(Bill Grimm's Progress series)

A burlesque boxing match.

For the family audience including children.

(F.B.O.—2 reels)

The Lady of Lyons, N. Y.

(Bill Grimm's Progress series)

A school teacher comes to a new community and finds some strange people.

For the family audience including children.

(F.B.O.—2 reels)

The Mule's Disposition

Why the mule has such a bad disposition told in cartoons to children.

For the family audience including children.

(F.B.O.—1 reel)

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Motion Picture Book Week	} November 7-13, 1926
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American Education Week	

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National Association of Book Publishers
National Education Association

The National Board of Review will compile an up-to-date list of "Selected Book-Films," that is, those pictures on the selected list which have been adapted from published sources. This list is to be available in September in time to arrange for Book Week showings.

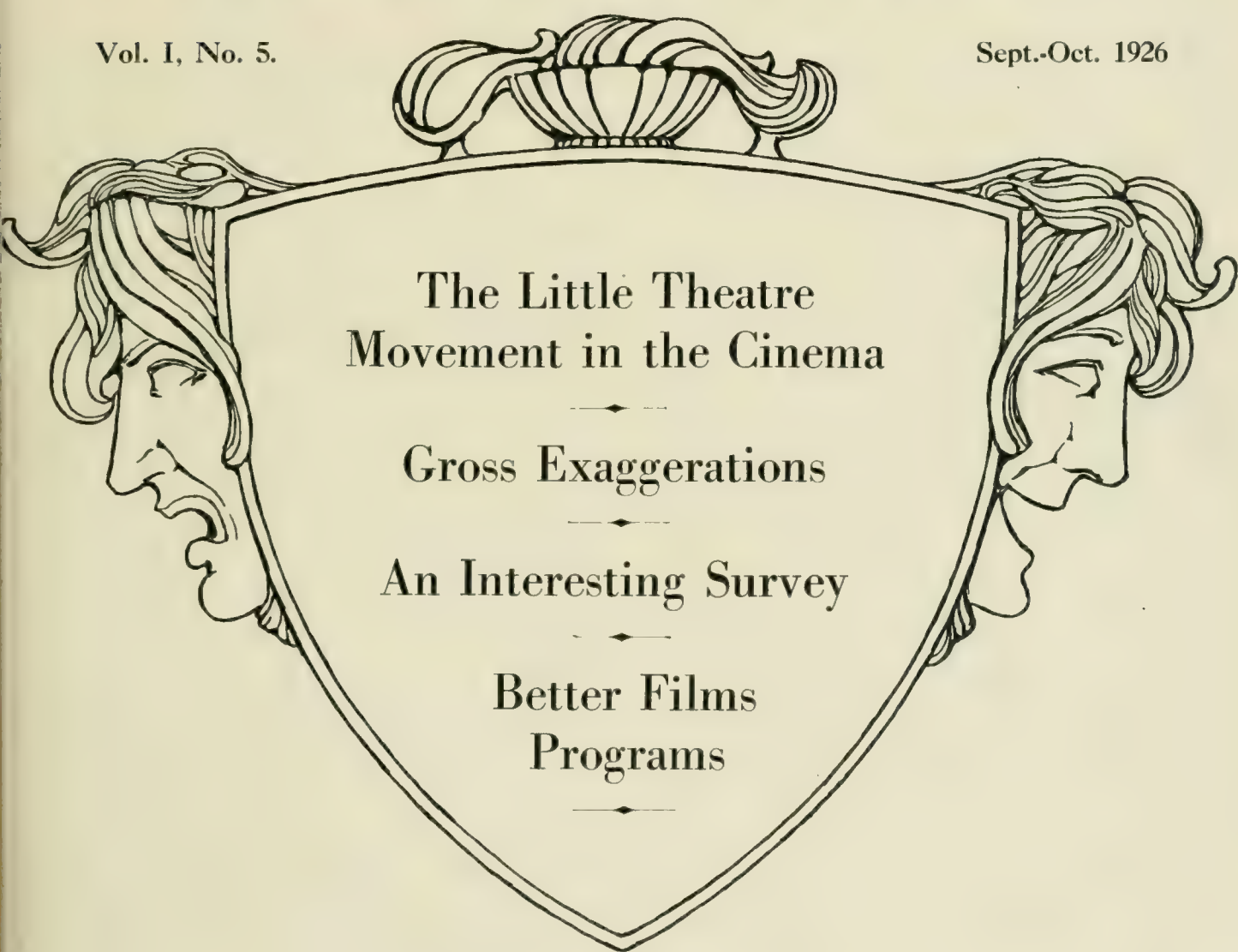
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for observance of Motion Picture Book Week
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National Board of Review of Motion Pictures
70 Fifth Avenue, New York, N. Y.

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Contents for September-October, 1926

Special Articles

Editorial, Gross Exaggerations, <i>Alfred B. Kuttner</i> 3	An Interesting Survey10-11
The Little Theatre Movement in the Cinema <i>Symon Gould</i> 4-5	Selected Book-Films 11
	Better Films Programs 12
	Films for Navy Day..... 19

Exceptional Photoplays

Alaskan Adventures 9	The Scarlet Letter..... 8
Beau Geste 6	Secrets of the Soul..... 7

Selected Pictures Guide

Features

The Ace of Cads..... 13	Marriage License? 15
Across the Pacific 13	The Merry Cavalier..... 15
The Amateur Gentleman..... 13	The Midnight Kiss..... 15
Battling Butler 13	My Official Wife..... 15
The Belle of Broadway..... 13	The Nervous Wreck..... 16
The Better 'Ole..... 13	One Minute to Play..... 16
The Campus Flirt..... 14	Perch of the Devil..... 16
The College Boob..... 14	Risky Business 16
Dancing Days 14	Smilin' Sam 16
Devils Island 14	Subway Sadie 16
Fine Manners 14	Take It From Me..... 16
The Flying Horseman..... 14	Taxi! Taxi! 16
For Alimony Only..... 14	The Texas Streak..... 16
Forever After 14	Then Came the Woman..... 17
Gigolo 14	Three Bad Men..... 17
The Great K and A Robbery..... 15	Tin Gods 17
Hold That Lion..... 15	The Unknown Cavalier..... 17
It Must Be Love..... 15	The Waning Sex..... 17
The Kick-Off 15	West of Broadway 17
Kid Boots 15	Woman Power 17

Non-Feature Subjects

The Alligator's Paradise..... 18	Falling Water Valley..... 18
Around the World in Ten Minutes..... 18	More Ways Than One..... 18
Austrian Alps 18	Pathe Reviews, Nos. 36 to 42. 18
The Blue Boy 18	The Restless Race..... 18
Cliff Dwellers of America..... 18	Rocky Mountain Gold..... 18

Short Comedies

Alice the Fire Fighter..... 18	Making Good 19
Benson of Calford..... 18	Rare Bits 19
Felix the Cat Misses His Swiss..... 18	Smith's Pets 19
Fighting to Win..... 18	What! No Spinach?..... 19
Jolly Tars 18	A Wild Roomer..... 19

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Gross Exaggerations

A GOOD many people are disturbed in their enjoyment of motion pictures through the gross exaggerations which they see in many films. They find the ordinary proportions and relations of life distorted at every turn and come to the conclusion that such a grotesque misrepresentation of facts and conditions can never yield true artistic pleasure.

This is undoubtedly one of the reasons why many discriminating people abstain from seeing motion pictures more frequently. They cannot understand why movie heroines invariably live in palaces which only a few multi-millionaires could really afford, why even the humblest room is much larger on the screen than the actual room it is supposed to represent, why pistols are fired endlessly without needing to be re-loaded, why small heroes regularly worst the burliest villains after having escaped from the most unbreakable shackles, why there must always be close-ups of what is already plain to see.

The inveterate movie fan, on his part, has progressed far in the opposite direction. He accepts these exaggerations, is not disturbed by their disproportion, and in fact demands them, if we are to believe the makers of pictures.

While the movie fan has perhaps gone too far the movie skeptic has certainly not gone far enough. For there is a real problem here, the problem of distinguishing between mere exaggeration and legitimate emphasis. Motion pictures have undoubtedly suffered artistically from the irresponsible piling up of effects, from a gaudy vulgar delight in mere number and mass, as is illustrated so well in that capital story of the producer who suggested having twenty-four apostles present at the Last Supper in order to make more of a crowd.

On the other hand, motion pictures, like every other art, have developed their own legitimate artistic conventions which find their justification both in the limits and the resources of this new medium. In the rapid evolution of the last twenty-five years some of these conventions have been discarded after due trial while others have been accepted as an integral part of the cinegraphic art.

Most of these conventions are determined by the nature and the functions of the camera itself. In the first place, the camera sees much more than the human eye. It sees every detail impartially and with-

out effort. The eye always lags behind and we never see the whole picture at the first view. Even after you have seen a picture three or four times, new details will appear which you have not seen before. That is why details must frequently be emphasized in the telling of a story.

Herein lies the justification of the legitimate close-up. It dramatizes a particular detail. The human eye, it is true, has no magnifying attachment which allows us suddenly to see a single object in enormous proportion to the exclusion of everything else. Yet psychologically this process takes place. When we are looking into a bandit's gun our vital vision is entirely absorbed by that gun even though our retina registers other details. The close-up of such a gun is a case of emphasis without exaggeration.

Secondly, the camera is both quicker than the eye and can change its speed at will. When this is combined with the illusion of continuous action which is possible in a picture, we have a new dramatic use of speed, utterly denied to the theatre. Actually the galloping horses would drop of exhaustion, the automobile would burn off its tires, the endlessly discharged pistol would burst from overheating. But these realistic details do not matter. We are interested in the man who is running for his life. A real man can only run so fast. He would like to be able to run as fast as lightning. Uniquely the camera allows him to do this. The imagination has triumphed over space. And is not all art concerned with overcoming the obstacles of real life and allowing our spirits to move serenely in an ideal world?

To be able to distinguish between mere exaggeration and legitimate emphasis should be part of the equipment of every intelligent picture audience. Fortunately the tendency to exaggeration has somewhat abated. Directors are beginning to appreciate the value of artistic economy. Screen stories too are showing a more sober spirit. The stronger this reaction becomes the more opportunity there will be for the development of motion pictures as an independent art. There is every reason to believe that we have as yet only a faint notion of the sublime eloquence with which the screen may some day appeal to our hearts and our souls. For trite as it may sound, this art is still in its infancy.

—ALFRED B. KUTTNER.

The Little Theatre Movement In the Cinema

BY SYMON GOULD

Mr. Gould, who is Director of the Film Arts Guild, recently delivered this address before the Society of Motion Picture Engineers at Briar Cliff, New York.

—THE EDITOR.

ALL art movements have their inception in minorities. In the beginning, their purposes are regarded with indifference, often with suspicion. But if their aims are sound, they slowly pass through various progressive stages of transition, which ultimately evolve into the practical. Certain art movements, of course, are exceptions to this process, but these exceptions are so individualized and ego-motivated as to be of little use to civilization excepting as passing phenomena of the life-spectacle.

The film-art movement, however, is, I believe, destined to a wide acceptance because it can draw its first energies from the tremendous reservoir of present-day motion picture production and for the reason that its propelling principles are not revolutionary, but evolutionary.

Is there a necessity for such a movement? Are not the producers themselves concerned with injecting elements of sincere artistry into their production? It cannot be gainsaid that important strides have been made by producers in creating films which make every effort to be finely done, and in many instances their attempts have been crowned with success, but it must be conceded that the very nature of motion picture production as it is constituted to-day with its intense commercialized conditions increasing in magnitude daily, cannot make for a healthy atmosphere in which the artistic cinema can thrive, excepting in isolated cases.

Then, perhaps, that changing chimera, the Public, is not ready for the better and best motion pictures. Many arguments, reinforced by irrefutable box-office data, can be summoned to support this contention. History proves, however, that the public was rarely, if ever, ready to accept any change and that means were always necessary to convince it.

This is the function which the Film Arts Guild and other groups throughout the country have assumed, feeling, as they do, that the cinema has an art-destiny of its own, unrelated to any other existing art, and that a little theatre movement of the cinema is essential at this time to keep the flame of its artistic am-

bitions burning brightly and shielded from the miasmatic vapors of commercial animosities.

The film-art movement, in brief, has dedicated itself to the task of reviving and keeping alive the classics of the cinema, as well as those films which may be noteworthy for the best elements which contribute towards the greatness of a motion picture, such as theme, characterization, composition or cameracraft. Literature, music and the other arts have their classics and there is no reason why the great achievements of the screen should not be preserved and handed down through the generations.

The *modus operandi* of this idea is international in scope as its aim is to establish repertory cinema-theatres in communities throughout the world where the films worth commemorating and preserving are to be presented. This form of repertoire is naturally not to be confined to American films, but there is to be an interchange of films representative of the best of each country. Art has no frontiers and recent experiences with films here indicate that Europe and perhaps other continents can contribute motion pictures which attest to the highest qualities of cinema values.

WITH this plan in mind, the Film Arts Guild engaged the Cameo Theatre, a small house seating 540 people. During the last seven months, three of which included an abnormally hot summer (and the Cameo has no cooling plant), it has demonstrated the complete success of the screen-repertoire idea. It has played many box-office failures during this time and has in nearly all cases won for them belated recognition and a new public, the latter in many cases consisting of screen-sceptics, people who rarely attend motion pictures or who have a low opinion of them caused by a few sad experiences with stereotyped films of the usual order.

On several occasions, the Film Arts Guild has presented European films, which had fought unsuccessfully for recognition through the regular distribution channels, and these were invariably acclaimed by audiences at the Cameo.

On the basis of our regular experience with this theatre, I see no reason why, backed by an organized effort on the part of the industry, similar repertoire programs cannot be introduced in communities throughout the country. Of course, it is too optimis-

tic at this stage to expect the old-line exhibitors to support this idea in their presentations. His reluctance, however, is natural and springs from the commercial wariness with which he must watch his competitor's moves and movies.

FOR that reason, the only present hope, as I can see it, for a widespread establishment of the film-art movement is in co-operation with the little theatre movement of the drama. There exist to-day a thousand individual producing groups, ranging from amateur clubs to the true type of institutional playhouse. Many of these groups, dedicated to the better aspects of the drama, and wielding an important cultural influence in their communities, could be interested in presenting, at least, once a month, special programs of films, many of which might have met with undeserved failure or little success when first shown in those same communities.

As a matter of fact, just now there is a movement on foot to weld the interests of these thousand dramatic units into a huge communal group and administer their financial and dramatic needs through a clearing house. If that condition is consummated, it will be relatively easier for a film-art movement to offer its plan for embodying a cinema auxiliary in the program of these various dramatic units.

The local exhibitor would not suffer from such presentations. In fact, they would benefit him. They would focus more attention on motion pictures in his locale among those persons who have hitherto had small interest in them. They would enable him to enlist the attention of such groups in his community when he presents a current film of special artistic merit. Finally, he would always be at liberty to present repertoire programs of his own arrangement modeled along film-art lines and he would be certain of support for such showings both on the part of this new-found public and of the press.

The producer would also benefit from such a plan. First, it would place a new value upon many of his films which now enjoy a limited circulation and in many instances are deadwood, or rather, dead celluloid. Second, it would give a definite impulse, which can be regulated on a schedule, to revivals and re-issues, for exhibitors would gradually become educated to the advantages of playing a good old film rather than a bad new one. Third, it would enable him to ease up on his rush-order, multi-film policy of production and permit him to spend more time on the making of pictures with the result that better films would probably become the rule rather than the exception. Fourth, by emphasizing and achieving these points in his general organization of producing and distributing, it would enable him to build up a list of films which would have a big re-sale value over

a greater number of years, similar to a publisher list of books, which include Shakespeare, Stevenson, Ibsen, Shaw, Mark Twain, Dickens and others.

I believe that the motion picture industry suffers from overproduction. That is its weak spot and is proving destructive to its best interests. Eight hundred films, it is said, are scheduled to be produced during the next twelve months. Each represents financial hopes. All are primarily aimed at the box office. Of this great number of releases, how many will survive six months—how many a year? Can you for a moment visualize the great effort which will be necessary in their making? Most of these films will resemble their predecessors quite suspiciously. The same type of players will be featured in the same type of roles. In many instances, the plays will be made to fit their personalities—manufactured personalities in certain cases. And all this for whom? For a public which has gotten the habit of accepting them through extensive and expensive publicity campaigns.

NO one can deny that this condition exists. But one must also admit that some producers are beginning to sense a movement on the part of that slow-turning worm, the movie-audience. The remedy, as I see it, lies in a more deliberate and intelligent form of film-production, relieved and heightened by regular revivals and re-issues of old films of merit and leavening the whole with imported motion pictures of special merit. This may relax the tension and errors of overproduction and lay the foundation for methods and policies which may be more conducive to the creation of films which will have longer runs and longer lives and be carried on for presentations through generations.

Under such auspices, the conditions also become propitious for the birth of the truly great cine-masterpiece which will be able to vie with the great creations of the other arts and prove to the world that the silver screen can body forth an art as appealing as the others in its universal note of feeling and expression.

There is no doubt that this is the age of celluloid. We are only standing on the threshold of unforeseen developments in this momentous field. It remains for those far-seeing executives at the helm of the industry to give a few of their subordinates sufficient rein to strike out in new directions. Many of them are irked with the methods in vogue. Ideas of transcendent value to films are pent up waiting for release. Believing this to be true, I offer the film-art movement as an instrument to achieve a modicum of this progress. I feel with the industry behind it, it can accomplish much of artistic and practical worth.

EXCEPTIONAL PHOTOPLAYS

Selected by the Committee on Exceptional Photoplays

Secretary and Department Editor, ALFRED B. KUTTNER

Beau Geste

Directed by *Herbert Brenon*

Photographed by *J. Roy Hunt*

The Cast

Michael "Beau" Geste *Ronald Colman*

Digby Geste *Neil Hamilton*

John Geste *Ralph Forbes*

Lady Brandon *Alice Joyce*

Isobel *Mary Brian*

Sergeant Lejaune *Noah Beery*

Major de Beaujolais *Norman Trevor*

Boldini *William Powell*

Maris *George Rigas*

Schwartz *Bernard Siegel*

Hank *Victor McLaglan*

Buddy *Donald Stuart*

St. Andre *Paul McAllister*

WHEN John Russell undertook to make the screen adaptation of Percival C. Wren's absorbing story, he wisely put least emphasis upon the diamond theft mystery side of the plot. To do otherwise would have made the picture like too many others. By this time, all experienced movie goers always know who has the precious stones and they know that the author knows it too. But they don't know whose haunted hands stood up all the dead men in a certain fort and they will pay to come and see.

Even in the book the diamond mystery was the most banal part even though there were the usual number of false clues and likely suspects. Mr. Wren has no very pronounced literary talent and carries you along only when he gets on a military theme like the French Foreign Legion where he knows exactly what he is talking about. The mystery of the fort far exceeds the mystery of the diamond in interest.

Even more so on the screen the entire vitality of the picture lies in these same military matters. At other times it is almost commonplace with the spectator soon longing to get back to the spell of that desert scene. The gruesome riddle of the lone desert fort whose garrison, though slain to the last man by the relentless Arabs, still kept its death watch on the ramparts provides a suspense which the camera makes even more thrilling than the written word.

As a mystery prologue the opening scene has few rivals. A column of the French Foreign Legion going to the relief of a besieged outpost in the Sahara arrives at the fort only to discover every man standing erect but dead at his post. The commandant has

apparently been stabbed by one of his own soldiers. These two bodies then disappear and the fort is destroyed by a sudden conflagration. Here obviously, are matters of mystery that need to be explained.

The explanation goes far afield. It begins in the early childhood of three of the young Legionnaires and runs into the elaborate reason for their joining the Legion which is connected with the missing diamond. Here there is a letdown of the picture both in theme and in execution. But that was inevitable. The pace of the prologue was too killing to maintain.

But the interest picks up as soon as the three brothers join the Legion. Here, the author is on firm ground. The iron discipline and the savage code of the Legion are portrayed in masterly fashion. Sergeant Lejaune, in his fiendish savagery, dominates these scenes and leaves an indelible impression of what happens when a brutish tyrant is given the power of life and death over defenceless subordinates.

Yet he is a curious figure, this fellow Lejaune. A new type, for he is really both villain and hero. What a brute but what a soldier! You can both hiss and cheer him. There is food for thought here. Hasn't the screen been overdoing the villainy of its villains and the virtues of its saints? The way this character has been received by movie audiences might well make one think so.

Now we are back to the fort and the explanation of its dead men's mystery. As the fort has been subjected to repeated Arab attacks with the chance of relief getting ever slimmer, Lejaune was beginning to run shorter and shorter of men, that is, live ones. A sardonic idea occurred to him. Why not stand up the dead men at the ramparts for the Arabs to see so that they would think the garrison still intact? It is a new military system but with diminishing returns as they do diminish until only Lejaune and two of the Geste brothers remain. And then of all things the diamond pops up to help finish Lejaune who is not very well up on missing jewel mystery movies and really thinks that the dying Beau Geste has the diamond on him. Meanwhile the military relief column is approaching and the end of the mystery is in sight after the third Geste brother performs a certain rite which goes back to a pact which the three brothers made in their childhood.

Enough has already been said about the character

of Lejaune to indicate that the actor involved must have done good work. Noah Beery does even better. His work dominates the picture and to our mind puts him into the same company with a man like Emil Jannings. His performance is just right, beautifully balanced between the fiendish and the heroic. Necessarily he outplays Beau Geste and his brothers though they, led by Ronald Colman in the title role, are a happy combination. Quite aside from anything else what three fine specimens of young manhood they are, especially Ralph Forbes, a mere novice on the screen.

Herbert Brenon also showed his discrimination in choosing William Powell to act the part of Boldini, the minor villain. Powell's makeup and manner, his constant physical simulation of the type of military raffia he represents are masterly.

Herbert Brenon himself remains. He has received many congratulations recently upon having gotten away from the more sugary type of play like *A Kiss for Cinderella* and others. But it would really be more just to congratulate him upon being able to direct such highly divergent pictures as these and *Beau Geste*. That indicates a range in directing ability which may well be envied.

(From the novel by Percival C. Wren. Adapted by John Russell. Scenario by Paul Schofield. Produced and distributed by Paramount.)

Secrets of the Soul

Directed by.....G. W. Pabst
Photographed by.....Guido Seebart

The Cast

The Husband.....Werner Krauss
The Wife.....Ruth Weyher
The Mother.....Ilka Gruning
The Cousin.....Jack Trevor
The Doctor.....Pawel Lawlow

FREUD has at last come to the screen with an adequate exposition through the medium of a dramatic rendering. *Secrets of the Soul*, the film made by UFA of Germany in collaboration with Dr. Hans Sachs and the late Dr. Karl Abraham, noted psychoanalysts and confreres of Dr. Freud, is propaganda, in a way, for the Freudian theory and treatment, but over and beyond this it is a surprising cinema, strikingly dramatic at moments, and a pioneer contribution to the art. Again, it is among the finest instances in motion pictures of a blending of the scientific and the instructional with what is primarily entertainment.

It is not the aim of this review to enter into any discussion of the Freudian implications of the film, its authenticity in this respect or its success as propaganda, other than to state that to the lay mind this picturization is vastly more provocative and down-

right informative and clarifying than any row of books on a shelf could be. For it is a triumph of the pictorial, recorded in a train of vivid visual impressions, sometimes unforgettable and perhaps, to those who dislike to remember their dreams, somewhat painful and disturbing. Here we are concerned purely with its merits as a work of motion picture art, and there the film can stand on its own legs and command attention in the rank of merit.

Cinegraphically it is a projection of the medium on the plane of *Caligari*, *Shattered*, *The Last Laugh* and *Variety*. That is, it is said with pictures, it contains magnificent acting, it has the reality of the real world and it successfully crosses the bridge into that realm of the disturbed imagination where sanity and insanity are relative matters. As in *Caligari* where the phantasmagoria of sleep and mental aberration lie on the screen like an unquiet glitter breaking into mad whorls, so in this film is a dream quality related to the normal awake world, but troublous and convex and setting up of a conflict between conscious actions and unconscious and half mad motives. And as in *Shattered* and *The Last Laugh*, the profoundly psychological is probed from the minds of baffled and distraught characters and held by a knife-like camera for the audience to view, in *Secrets of the Soul* the hidden and portentous is flicked to the surface, particle by particle, and assembled in a definite and tragic pattern most dramatic in its effect and revealing of the further reaches which the scientific delving of our modern world into the causes of men's actions has given to the province of drama itself. And as in *Variety* the camera receives new and tremendous use in the choice, movement and arrangement of pictures, so in the present film the image structure—the live, articulated frame of visual content—is vibrant, leaping and concentrated in its energy and purpose.

The narration cuts through a story of fear, defeat, and mental anguish on the part of a husband who is unconsciously jealous of his wife's cousin and his best friend for no other reason than that a conflict growing out of the childhood associations of all three has been set at work in his innermost psychic self. This drives him to a mad desire to kill his wife, whom he dearly loves and who loves him, and only the fact that his revulsion at this half-revealed thought of murder gives him a knife phobia which makes him afraid to see or touch a knife, saves him from committing the act. The true cause of his dilemma is revealed to him through psycho-analysis, a cure is worked, and the happiness of his marriage is restored, resulting in his wife's having the child they both want and whose birth was prevented by the psychological failure of the husband. In the unfolding of this story the dream-experience of the patient is ingeniously depicted by the camera with startling reproduction of the dream state, and the unique ability of motion pic-

tures to do this sort of thing is once more impressively recorded.

Werner Kraus, in playing the husband, again bears witness to his outstanding ability as a screen actor, an ability which sets him beside but two others—Chaplin and Emil Jannings. His grasp of the human emotions, his sympathy, and his exact understanding of what he must do to create the portrait wanted with his supreme gift of naturalistic pantomime afford a remarkable characterization. Ruth Weyher as the wife brings an unknown name to the attention of picture goers in this country and reveals an actress of fine talent. All the others of the cast play their parts with that meticulous attention to detail and that faithfulness to nature which the finest German films invariably show.

Secrets of the Soul is another stride forward—a step in motion pictures to be studied by producers and audiences alike.

(Scenario by Colin Ross and Hans Newmann.
Produced by the Scientific Department of
U. F. A. Distributed by U. F. A.)

The Scarlet Letter

Directed byVictor Seastrom
Photographed byHenrik Sartov

The Cast

Hester PrynneLillian Gish
Reverend DimmesdaleLars Hanson
Roger PrynneHenry B. Walthall
GilesKarl Dane
GovernorWilliam H. Tooker
Mistress HibbensMarcelle Corday
JailerFred Herzog
BeadleJules Cowles
PatienceMary Hawes
PearlJoyce Coad
French Sea Captain.....James A. Marcus

LITTLE did the shy, retiring, Nathaniel Hawthorne, suspect, probably, that what was destined to be his most popular novel was at the same time an excellent movie script. Yet that is just what *The Scarlet Letter*, with its preoccupation with the scenarioist's favorite sin, its prolonged repentance for that sin, and its strong note of atonement undoubtedly is. The scenario editor might perhaps be inclined to criticise Hawthorne for having striven to be too subtle at times, especially in trying to show what was happening inside of Hester Prynne's conscience instead of letting her look at a lily with a sad expression on her face so that everybody would be able to tell right away that she was sorry. But he would hasten to congratulate him upon the title. "Not so bad, Mr. Hawthorne, though I suppose you got the idea from our super-feature, *The Scarlet Sin*. You'd have to go some to beat that!"

Why was so good a script not accepted long ago?

Up to quite recently the answer would have been that the script though good was a little too strong. It dealt with a married woman, who had a child that was not her husband's and it ended unhappily. It would hardly do as it was and there seemed to be no way of "fixing" it without taking all the punch out of Hester Prynne's punishment of having to wear the tell-tale letter. Thus the people who used to choose our pictures for us arrived at the interesting position of being against the filming of an American classic which all high school children were encouraged to read for fear that it would not be good for these same children to see.

And so *The Scarlet Letter* stands out today in the first place as an indication of the screen's greater freedom. For this version does not shirk the facts and ends without distributing happiness souvenirs. In acting and directing it is notable and as a picture of New England modes and manners it is a valuable addition to what Messrs. Mencken and Nathan like to call "Americana."

Something has been said about Victor Seastrom always bringing the note of the Swedish folktale into his pictures and of his being a fine musician on the order of the home-made pianist who executes all pieces with one finger. But just what is the objection to an occasional folktale note in motion pictures? Has not this slower, unjazzed pace and this dwelling on the communal imagination of peoples added a great deal to the poetry and variety of pictures? Scandinavian directors have specialized in this respect, it is true, but why should they acclimatize themselves the moment they come over here by putting a mad automobile chase into every one of their pictures?

Besides, Hawthorne was a folktale teller in his own right who dwelt lovingly upon these aspects of New England life and found there a precious charm of which we have almost lost sight amid the tiresomely repeated tirades against Puritanism of our modern critics. Under these circumstances the choice of Victor Seastrom as the director of *The Scarlet Letter* may be said to have been particularly fortunate.

There is rather more meat in the criticism that Hawthorne was intent upon showing the inner conflict of his characters whereas the picture externalizes these and puts the emphasis upon what they suffered at the hands of their fellow citizens, especially in the case of Hester Prynne. Hawthorne's method was the truer for we may be sure that Hester and the Rev. Dimmesdale, brought up as they were, would have suffered for their transgression quite as much whether persecuted from without or not.

It would be tempting to make a comparison between this picture and the picture version of *Way Down East*. That, though a melodrama to begin with,

is also by way of being an American folktale. Yet it would be most surprising if it lingered longer in the memory of discriminating picture goers despite its sensational action and the so violently hysterical interpretation of Lillian Gish. It was so much more a mere movie and at bottom a much more hackneyed one. There is evidently a difference in folktales as well as in their pictorial treatment.

The acting in *The Scarlet Letter* shows every sign of having been in the mood indicated by the director. Miss Gish's interpretation presents almost an antithesis of her previous work. It was a pleasure to notice her freedom from certain mannerisms. She did not exploit old gestures or pause too long for pathetic effects. Instead she went about her business quietly and surely, showing not a little of the serenity and strength which was a part of Hester's character.

Lars Hanson, a newcomer to our shores, is certainly a find. Here at last is an actor again who can act through his eyes without just "making eyes" or merely twitching his eye-brows. They are extraordinarily bright and piercing and are strangely like those of the younger Henry B. Walthall when he could use his eyes to hold back most of the Union army in *The Birth of a Nation*. Mr. Hanson's interpretation of the Rev. Dimmesdale is sympathetic and believable and does not make him too much of a martyr even on the trying scaffold scene. Mr. Walthall, unfortunately, was given a highly melodramatic conception of Roger Prynne by the adapter who seems to have misread this character somewhat along the lines of the silent villain type. Hidden behind a scraggly beard he undoubtedly did his best and Mr. Walthall never does badly.

(From the novel by Nathaniel Hawthorne. Adapted by Frances Marion. Produced and Directed by Metro-Goldwyn-Mayer.)

Alaskan Adventures

Photographed by Wylie Kelley

ALASKAN *Adventures* may well be described as a super-scenic, well meriting the attention of all motion picture enthusiasts. Many surely will derive more entertainment from it than from half a dozen much advertised feature pictures. To commune with nature, to feel the grandeur of landscape, the sublimity of lofty mountain ranges and the vastness of sea and sky has always been considered one of the rarest of pleasures.

This picture is a complete camera record of an expedition undertaken by Captain Jack Robertson and Arthur H. Young to visit the least known and sometimes hitherto unexplored regions of Alaska. Making their way on foot, by boat or raft and with dog team sleds, they covered an amazingly varied territory. With the camera always in action they succeeded in getting a wonderful record of the natural wonders of Alaska, of the teeming fish, bird and

animal life of these virgin regions as well as a human record of the various tribes of Eskimos which they encountered.

Aside from the fascination of this opulent panorama, the picture also carries one along dramatically, by the thrill of adventure, the obvious risks frequently faced by the two explorers, and the solicitude one inevitably feel for their success in overcoming the obstacles of turbulent rivers, threatening storms, dangerous animals—all the hostile forces to which man in his primitive state is exposed. The views and episodes shown are, of course, selected and arranged to some extent, but the disturbing sense of the camera man's presence as an invisible third member of the expedition never obtrudes upon our attention, so that the illusion is skillfully preserved.

The high spots of the picture are the break-up of the winter ice in the Yukon river, the views of Mt. Katmai and the Valley of Ten Thousand Smokes, the pictures of the midnight sun, and the birth of an iceberg. *Alaskan Adventures* has set a mark for scenic pictures which will not soon be surpassed.

(Pictorial experiences of Capt. Jack Robertson and Arthur H. Young. Produced and distributed by Pathe.)

Another Foreign Actor Comes to America

EMIL JANNINGS of *Variety* fame, arrived recently on these shores and will remain in New York a few weeks to discuss production plans. Jannings says he has no preference as to the locale of his next story, whether American or Continental. What he hopes to find is a part with sincerity, naturalness and humanity possible in the characterization. The American adventure is expected to result in three Janning pictures.

Jannings looks little like the popular conception of a motion picture star. He has almost nothing of the stage manner in conversation. He is solidly built, of good height, slightly bald, and almost diffident. Ordinarily his face might well be described as placid. It is not until he begins talking on a subject which rouses him emotionally that his features become mobile and expressive.

By the German Government he was commissioned as something of an Envoy Extraordinary and charged with the duty of promoting friendly relations. Before his departure German theatres made a specialty of reviving films in which he had played. And when he left, thousands of German picture fans turned out to wish him well.

He will undoubtedly find his German farewell followed by a hearty welcome in America for the fine characterizations in his foreign produced pictures shown here, as *The Last Laugh*, *The Loves of Pharaoh* and *Variety*, have received high praise from critic and public.

An Interesting Survey

IN his recent pamphlet, *Forces Molding and Muddling the Movies*, Mr. George P. McCabe, a lawyer residing in Washington, attempts an impartial appraisal of the movements and organizations which have been established either to the benefit or the detriment of motion pictures and their proper development in America.

Dealing at length with the organization and work of the National Board of Review, he rises above the kind of criticism that has often been directed at that body by narrow proponents of censorship, reformers looking for publicity, and uninformed critics in general, to search diligently for the facts. These he musters in part into what may be called a testimonial to the Board's good faith, honesty and purpose. Like all fair critics, he goes on to point out certain discrepancies in its work which to him appear to exist. Mr. McCabe is the only outside critic we know who has taken the pains to examine at first hand the Board's affairs, study its philosophy and ascertain what it is trying to do and how, before rushing into print with all the handicaps to a fair statement of prejudice or lack of knowledge or both. We cannot share all of his convictions regarding features in the Board's work he thinks should be remedied, but we perceive valuable suggestions in much that he says, all of which are conveyed in an able and businesslike manner and in a vein that is pleasant for its moderate if candid tone.

Subtitled his pamphlet "A paper on censorship of motion pictures in the United States with suggestions for some regulatory control laws," Mr. McCabe naturally confines his remarks largely to an examination of legislation which has been enacted in the form of State and Municipal censorship of films to effect the cure of evils alleged to exist in them, and a discussion of just how effective censorship has been.

LAST Winter and Spring Mr. McCabe made a careful survey of the records of the various state censor boards and interviewed many of their members. He sums up a comparison of their work by pointing out the already established wide variance in their actions on the same pictures coming before them, and states, "The fault is not with those censoring the pictures but with the theory and detail of the previous laws and the impossibility of uniform co-action of censors enforcing individual ideas of the application of the terms of the law." A grave criticism both of the institution of legal censorship and its practice, coming as it does from a lawyer speaking from the facts in the case.

Turning to those bodies that are seeking in an extra-legal way to benefit motion pictures, and to which he extended a personal examination, Mr. McCabe recogniz-

es at once that The National Board is not a restrictive organization but a volunteer body banded together to help and encourage the proper growth of the films, along lines of a liberal, constructive, program. Here his conclusions afford a complete controverting of much rumor and many statements made hitherto of inaccurate or malicious import regarding the Board and its work.

Of paramount importance in this connection are the following conclusions quoted from his pamphlet:

1. "The integrity of the work of the Board has been questioned because the expense of its work is paid by the industry upon whose product it passes. This is not a valid objection. The State Censor Boards collect fees for censoring pictures. The money thus collected is paid by the industry, and while it goes into the State Treasury, indirectly it is used to pay the salaries and expenses of the censors. No one would maintain that this fact causes the censors to be lax in deleting objectionable scenes from the films . . . The argument, whether against the National Board of Review or against the State Censor Board, is without merit and merely silly. In each case the real question is whether the work is honest and competent and not who defrays the expense."

2. "It appears to the writer, after a careful investigation, that the Board in passing pictures and in recommending changes in films is honest, is not coerced by the industry, or by its own paid employees, and that the recommendations of the Board are uniformly followed by the producers, allowing for a few celebrated exceptions where some copies of certain questionable films were, through inadvertence it is said, placed on exhibition without making the changes recommended by the National Board of Review."

3. "Another argument often advanced against the Board of Review is that it is not national in scope, but a New York institution which naturally passes what the city believes should be shown in pictures, and does not reflect the sentiment of the country as a whole. This brings us back to the old question 'Who is a New Yorker?' Nine times out of ten he is one who was born and raised and got his experiences elsewhere, and as a matter of fact the present membership of the Board bears out the answer, as the personnel includes not only members from all walks of life but all parts of the United States."

4. "It seems an uncontroverted fact that from 98 to 100 per cent of all the entertainment pictures produced in America and all imported amusement films are passed upon by the Board."

On the side of criticism, Mr. McCabe believes that the Board is not successful in reaching a large enough portion of the motion picture audience with its information indicating to what type of audience the different films are suited; that the Board, having undertaken to perform a public service, does not make an adequate report to the public as to how it works,

the obstacles it is meeting, and what it is accomplishing; that the Board, while originally made up of public-spirited citizens selected by a responsible public agency, has now become a self-perpetuating body not responsible or responsive to the agency.

It should be pointed out that whatever degree of validity holds in the first two of the above criticisms is owing to the fact that the Board, with its slender financial resources for a wider rendering of its services and dissemination of detailed information concerning its work, is under a heavy handicap and can only accomplish these through the development of its affiliations, sectionally and numerically. A full survey of its affiliated field, such as Mr. McCabe, in justice to him, could not very well be expected to make, would disclose a far-reaching and pretty well organized system of getting the Board's work over to that part of the public in the best position to make use of its service. The community groups, operating on the basis of information, weekly and monthly, furnished by the Board, and cooperating with local exhibitors, constitute a growing instrument for performing the service that Mr. McCabe has in mind.

REGARDING his third criticism, sharp difference of opinion must be expressed. The responsible public agency alluded to as having selected the Board's original members was the People's Institute of New York City, acting at the time in response to what was felt to be a public need. Like all the organizations fostered by the People's Institute, when at the stage of sufficiently strong development, the Board became independent and itself a responsible public agency. Such it is today, acting in behalf of what is felt to have become a desirable public work. It is self-perpetuating, in the sense that it elects its own members, only to the extent that, being an organization with well-defined objects and policies, it feels that it not only has the right, but that in justice to its work it should exercise a final voice in enlisting the service of those whose enthusiasm, experience, ability, and general usefulness are most compatible to the interest and purpose of that work. A public library or a university may be conducted on the same principal, and in the same sense of being a self-perpetuating enterprise, without incurring criticism for being a private, privileged institution. It must at all times, however, be responsible to the best public mind and open to the participation of the public. This the National Board certainly is. Its whole review group is composed of private citizens who have volunteered service and proved their qualifications. Its general committee is drawn from this group as well as its members being delegated and proposed for service by organizations in sympathy with the Board's work. Its executive Committee is drawn from the general committee. Its Better Films National Council is composed of people of prominence experienced

in the field activity connected with the better films movement who live in various cities throughout the country. Many of these have been delegated by their local group who have affiliated with the parent body, and have been elected on the basis of that selection. Indeed, there is a constant effort to enlist the interest and participation of earnest and useful people and to extend in every proper way the membership of the organization on a national and voluntary basis. Because of the representation of these people, as well as of its official connections with various city regulatory officers governing public amusements, the Board must always feel its responsibility to the public and be responsive to public thought within the scope of its work as laid down by its formulated policies and philosophy. The fact that it has always given ear to the public, especially the motion picture attending part of it, and sought to reflect, out of painstaking research, the best qualified public opinion, is the cause of much criticism that it has incurred from sources bespeaking responsibility to and concern for the public but least in touch with the people and holding biased, arbitrary and uninformed opinions in view of the facts.

A further finding of Mr. McCabe's to the effect that a considerable number of pictures are "coarse and suggestive . . . if not actually indecent and some few pictures are frankly filthy" might also be criticised as a case of over-statement. The motion picture output from year to year is not unlike a stream which purifies itself as it flows along. Some sediment will, of course, be cast up on the shore but after all, such a stream is a prototype of the entire complex of human emotions in which also there are murky spots.

HOWEVER, the greatest departure of opinion that may be taken from Mr. McCabe's remarks is in that portion of his pamphlet in which he suggests in the form of legislation a panacea for all evils alleged or otherwise pertaining to motion pictures. Advocating a law which, while permitting the shipment and showing of all films, defines what films are contraband in the mails and commerce, interstate and foreign, using the descriptive terms of Section 245 of the Penal Code, further providing that contraband films as defined shall be seized and destroyed and their senders prosecuted and fined or imprisoned or both, Mr. McCabe, in order to determine which films were contraband, would apparently set up a system of governmental inspection in the film producing plants or entrust such a law to some "responsible arm of the government for enforcement."

It is recalled that Mr. McCabe in speaking of censorship says, "No, the trouble is not with the censors but with the laws". Yet these existing laws all forbid specifically in one form or another the showing of any obscene, lewd or lascivious motion picture — the definitive words of Section 245 of the Penal Code

which Mr. McCabe later advocates as desirable for incorporation in his theoretic regulatory measure. Would it be possible to arrive at wise, just and consistent action any more readily under the law which he suggests, through governmental inspection or a responsible arm of the government or both, than under the present censorship laws as exercised by the censors? It is this very stumbling over the interpretation of the words of the Penal Code when applied to motion pictures that makes the work of the censors so confusing, illogical, ineffectual and oftentimes ludicrous, a fact which Mr. McCabe recognizes elsewhere in his survey.

BUT the biggest fly in his ointment is when Mr. McCabe, is advocating that such films as his law would make contraband should be seized and destroyed remarks, "just as contraband food is seized and destroyed". The introduction into his argument of the pure food laws and especially the Meat Packers Law, and the attempted analogy between what is pure in food and what is pure in pictures strikes fundamentally at its logic. Impurity in food can be detected with certainty, if not by touch and smell, then through the microscope and the chemical test. But impurity in pictures—where is the glass to separate, beyond peradventure of doubt, purity from the content or baseness from the meaning, or break the idea into particles of good and bad? And what nose and what hand can pinch and sniff the film in order to conclude for the whole world what there is photographed upon it that is undeniably beneficial and positively harmful? Can a pure food law detect what there is to purify in any art? Are the standards of the inspector and the chemist those of culture and aesthetics?

It is like weighing the human mind and a piece of mutton with the same scales. Every motion picture, whether one think it good or bad, is a product of the mind. The nearest you can get is your individual opinion of it. It seems unfortunate that after so clear a survey of what has been done in the way of bothersome regulation or of constructive service regarding motion pictures, Mr. McCabe should fall upon an argument that has been used from the beginning by individuals merely concerned with reforming the movies by getting censorship on the books, and who have advanced it glibly in reform campaigns, in publicity-seeking interviews and statements made before the politicians.

Up to the moment Mr. McCabe advances his solution, his pamphlet is a level-headed and informative contribution to a study of the subject.

Forces Molding and Muddling the Movies, by Geo. P. McCabe, Esq., Washington, D. C., 1926. Privately printed.

ONE State Library Association last year reported an increase in calls for books of 34,000 over the preceding year, the cause being attributed to the influence of pictures and the radio.

SELECTED BOOK-FILMS

HAVE you read "Beau Geste", "Lord Jim", "The Homemaker", "Padlocked", "The Lost Lady", "So Big", and have you seen them in the motion pictures? These are a few among the four hundred photoplays listed in the Selected Book-Films Catalog, compiled for Motion Picture Book Week, November 7th to 13th, 1926. There are other old favorite tales as the "The Hoosier Schoolmaster", "Scrooge", "The Talisman", "The Man Without a Country", brought again to memory in the films. Perhaps you have seen these pictures but, like the re-reading of an old book, you would like to re-see them, but how to know if they are still available, that may be the doubt. But it need be no longer, the Selected Book-Films lists of the last few years have been revised and brought up-to-date so that in the 1926 list will be found many old and many new selected book-films now in circulation.

The use of this list for the observance of Motion Picture Book Week with co-operation between the better films committees, libraries, exhibitors, schools and book stores is especially recommended, but its year-around use makes it an important reference list whenever book films are shown, valuable for the school, the library or any community activity interested in book-film tie-ups.

You may say, how is one to recognize the books when "The Magnificent Ambersons" of Booth Tarkington becomes "Pampered Youth," Herman Melville's "Moby Dick" comes forth "The Sea Beast" and "The Rubaiyat" is disguised as "The Lover's Oath" but this list records all original titles when the picture title differs. This in addition to the author, the featured players, the reels and the company.

And it is not always the picture adapted from the novel which makes a book-film, it may be a novelized version of a picture, for example, the Red Grange football film "One Minute to Play" or Mary Pickford's latest picture "Sparrows".

There are included also a number of excellent travel and scenic pictures closely related to reading which are entertaining in themselves and the shorter ones valuable for making up part of a program for special showings or junior matinees.

Here is available for you a list of over four hundred good book-films which will surely be of interest to all those interested in good motion pictures, as all the readers of this magazine undoubtedly are.

Write for "Selected Book-Films, 1926" to the National Board of Review, the price is 10 cents.

THE Board of Indorsers of Photoplays, a committee of the City Federation of Women's Clubs, of Des Moines, and the Better Films Committee of the Parent-Teacher Association, held a joint meeting early in October when they planned their activities for the year.

Better Films Programs

ALICE BELTON EVANS, who resigned as secretary of the Better Films National Council of the National Board of Review, in January and left for the Pacific coast in the spring, addressed the film division of the Los Angeles district of the California Federation of Women's Clubs recently.

Miss Evans was associated with the National Board for ten years, and in her talk, she sketched the history of the Board from its organization in 1909 by the People's Institute, and told in an interesting manner of the development of the review work and of the organization of the Better Films National Council.

Mrs. E. H. Jacobs is the newly appointed district chairman, and Mrs. Alfred Graham, state motion picture chairman, was also present at the meeting and gave a short talk.

MRS. NEWTON D. CHAPMAN, chairman, Committee on Better Films, National Society Daughters of the American Revolution, has taken for her slogan for the year "A Chairman on Better Films in every Chapter".

In a letter recently issued to state chairmen, Mrs. Chapman, after outlining the slogan says "Then let each chapter work out its problems, get the cooperation of the Exhibitor in the Town or City in which your chapter is located and by showing a helpful interest, encourage him to ask for the best service from the Motion Picture world.

"Give particular attention to the many holidays. Go to your manager, a month before the holiday, and ask him to choose a picture or film appropriate to the occasion, and if an Historical Day, hand him a list of worth while historic films and in this way assist him. If he cooperates, see that you do your part and in a business-like way encourage attendance."

Mrs. Chapman asks "In what manner can we best serve?" and answers the question "By doing our bit intelligently, by giving only constructive criticism, by seeing the picture ourselves and not being guided by hearsay and gossip; by educating ourselves, first, along film lines and criticizing afterward, and by training ourselves to look through the eyes of youth, as well as of maturity and experience, and to judge the pictures accordingly."

Mrs. Chapman summarizes her letter by giving the following definite suggestions for work:

1. That you encourage Chapter Chairmen to work in cooperation with the Managers or exhibitors in a helpful manner, realizing that it is their business, so the work must be practical as well as idealistic.

2. If you think the Junior Matinee is needed in your locality either sponsor it or join with some other group or groups and in this way accomplish something good.

3. Emphasize the use of Historical pictures, or at least, pictures worth while on holidays and then stand by them.

4. If you see advertising on posters, programs, or in newspapers which is not for the uplift of Motion Pictures, report it to your Chairman or Vice-Chairman.

5. Help us to work out the problem as to what pictures shall be made and produced which can be used in our Church auditorium, that this great industry may aid us in trying to make Americans of Americans.

National Council Membership

The Better Films National Council of the National Board of Review is promoting the Better Films Movement, and disseminating information about the better pictures.

Membership in the National Council is open to all, under three classes of membership—Associate, Cooperating and Club.

Associate—\$2 per year, entitles the members to receive the regular monthly publication.

Cooperating—\$10 per year, devised for those who wish to give some financial aid to the work for better films; it entitles the members to receive special publications and services in addition to the regular monthly magazine.

Club—\$1 per year for each member of local groups affiliating, which entitles these groups to receive the regular monthly publication for each member and one copy of the regular weekly publications for the club.

MRS. ALFRED C. TYLER, of Evans ton, Illinois, chairman of Motion Pictures, of the Department of Education, of the General Federation of Women's Clubs, is making every effort to have the program for the next two years broad in scope, and effective. She is urging all the clubs to appoint motion picture chairmen to take up some phase of the work outlined.

In a statement given to the press recently Mrs. Tyler is quoted as saying:—"The Federation has a three-fold objective in its motion picture activities:

First, to give reliable information to every club member regarding the relative value of current films.

Second to make performances on Friday night and Saturday afternoon especially fitted for the family group, by securing attractive, high grade pictures for these two performances, when most children attend the theatres, thereby encouraging attendance of children with their parents, rather than segregation.

Third, to make the motion picture of value to the club by using selected films, thus making this department of the Federation better known both to the club and to the community."

THE Jacksonville (Florida) Better Films Committee, contributed one hundred dollars to the relief fund for Miami at a recent meeting.

Mrs. E. B. Smith, chairman of the Junior matinees, reported an average attendance of over thirteen hundred boys and girls every Saturday.

THE Charlotte Better Films committee, at its Chamber of Commerce recently re-elected Mrs. J. A. Parham, president; Mrs. Ralph VanLandingham, first vice president, and Rev. Joseph A. Gaines, treasurer.

Mrs. Jacob Binder was elected secretary to succeed Mrs. B. A. Powell, who served during the last two years, and J. Renwick Wilkes was elected to the newly created office of second vice president.

Various phases of the work of the organization, particularly the children's Saturday morning matinees, were discussed and reports of the various standing committees were heard.

AN outstanding feature of the regular monthly Better Films luncheon held in Atlanta recently was the statement by E. R. Enlow, director of visual education in the city schools, that in Chicago, where the school principals gave out a questionnaire to the pupils, it was found that a large number attended as many as three picture shows a week. A further investigation showed that, of these movie-going

(Continued on Page 19)

GUIDE TO THE SELECTED PICTURES

Selected by the Review Committees

Key to Audience Suitability

General audience (composed principally of adults). Pictures primarily interesting to adults—but pictures not ordinarily recommended for boys and girls may be included in the list if the presentation is not objectionable for them.

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classification.

*—*Pictures especially interesting or well done but not necessarily "exceptional."*

*The Ace of Cads

Directed by.....Luther Reed
Featuring{Adolphe Menjou
{Alice Joyce
Original screen story by Michael Arlen

CAD or cavalier Adolphe Menjou is well nigh perfect in either part, but is a man a cad when for many years he bears the reputation of one in order to shield a disloyal friend, especially when to do so brings ruin to his own life? A dapper young officer of the English Guards finds life a joyous adventure made up of honor, friends and love, but a false friend's action changes this to an existence of social ostracism. On the surface his life proceeds debonairly in spite of fate's trick but underneath is a cynicism, and when chance gives to him the opportunity to vindicate himself it is a very novel plot unraveling manner in which it is done. Admirable acting, directing and writing have resulted in a very entertaining production.

For the general audience.

(Paramount—8 reels)

*Across the Pacific

Directed by.....Darryl Francis Zanuck
Featuring.....Monte Blue
Play by Charles E. Blaney

GRIE war is again the subject of a picture, this time it is not the world war but the period of the insurrection

in the Philippines which the soldiers of the Spanish American war were recalled to quell. Against this background is told the story of one soldier who, to forget, joins the army and has to carry out a very exacting duty assigned to him alone. There are stirring soldier scenes of the camp upon the beach, of the exhausted men crawling through the swamps, and of the cavalry bringing last minute aid.

Monte Blue is very well cast as the soldier, and Myrna Loy makes an exotic native girl a joy to the eye. The period setting is good, all in all, it is a picture to hold the spectators' interest from beginning to end.

For the family audience including young people.

(Warner Brothers—8 reels)

*The Amateur Gentleman

Directed by.....Sidney Olcott
Featuring.....Richard Barthelmess
Novel by Jeffery Farnol

BASED upon Farnol's novel of the same name, this picture tells the story faithfully, with careful attention to detail. The atmosphere of English modes and manners of the Eighteenth century is particularly well preserved, especially in a spirited steeplechase. Richard Barthelmess as Barnabas Barty, the son of an expugilist and innkeeper, who is determined to become a gentleman, does exceedingly well with the part. He depicts a square-faced lumbering young man who cannot quite be a dandy despite expert valets and tailor service but who shows he is a gentleman at heart by his actions and his solicitude for others. It is these more sterling qualities that win Lady Cleone Meredith whom he sought to impress by his fine manners.

For the family audience, including young people.

(First National—6 reels)

Battling Butler

Directed by.....Buster Keaton
Featuring.....Buster Keaton
Novel by Stanley Brightman and Austin Melford

COMEDY drama of a weak young man, with the same name as a well known prize fighter, who goes to the country to rest, falls in love with a girl, and in order to win her family's consent to their marriage, finds himself in the

position of having to pose as the prize fighter and to enter the ring. Fate is with him and he wins both the bout and the girl.

For the family audience, including children.

(Metro-Goldwyn—7 reels)

The Belle of Broadway

Directed by.....Harry O. Hoyt
Featuring.....Betty Compson
Musical comedy "Adele" by Paul Herve

SECRETS of the stage are interestingly portrayed in a story of the life of a fair actress known as "Adele." Her fame and following had been great in both Paris and New York, but old age, discouragement and poverty have come upon her, for it is youth, they say, the public wants. Suddenly the Adele of former days appears again in her famous DuBarry role and all Paris is aquiver with excitement and all the old beaux of former days gather to do homage to the scintillating beauty. With livers scarce equal to the task of Paris after-theatre suppers, nevertheless they gallantly cast off the creaks of old age and follow in the train of the beautiful rejuvenated Adele.

Only a very few know the real secret of this star and these few have the satisfaction of seeing joy come into the lives of three people through love and understanding. A romance of the theatre neatly done and well acted.

For the general audience.

(Columbia Pictures—6 reels)

The Better 'Ole

Directed by.....Charles Reisner
Featuring.....Syd Chaplin
Play by Bruce Bairnsfather

THIS popular play has been put upon the screen in a frankly farcical vein verging at times upon horse-play but invariably hilarious. Syd Chaplin's make-up is uncannily faithful to the original Old Bill, walrus whiskers and all, and his performance is one of the best of his career. He enacts the part of the average English doughboy musing his way through the long War and taking it with the unfailing humor apparently so typical of the rank and file in all the armies. The Better 'Ole is a war picture without tears and lots and lots of laughter.

For the family audience including children.

(Warner Bros.—9 reels)

The Campus Flirt

Directed by Clarence Badger
Featuring Bebe Daniels
Original screen story by Louise Long and
 Lloyd Corrigan

AN engaging flapper story of a snobbish young lady who thinks she is doing her college a favor by attending it. She finds herself becoming more and more unpopular but finally makes good when she qualifies for the track team. The complications of the plot lead to her being locked up in the astronomical observatory at the time of the big track meet. She extricates herself, of course in the nick of time and helps to win the meet for her college. The picture is cut to Miss Daniels' measure and her admirers are sure to like her in it.

For the family audience including young people.

(Paramount—7 reels)

The College Boob

Directed by Harry Garson
Featuring Lefty Flynn
Original screen story by Jack Hastings

FOOTBALL story of a clodhopper who comes into his own when he has a chance on the gridiron. He is taken away from his barnyard and presented with the gift of a college education, but an education without athletics. He must learn to be a good veterinarian, that is all, so say the donors, an old fashioned aunt and uncle. If being the "goat" of the college helps him to be a veterinarian, he will succeed. But when the coach casts his eye upon the tackling possibilities of this country giant, he is out for football in spite of uncle and aunt. Nevertheless they nearly bring disaster to the big game but in the end the game is won for his college with the "boob" starring and becoming the hero of the hour.

For the family audience, including children.

(Film Booking Offices—6 reels)

Dancing Days

Directed by Albert J. Kelly
Featuring Helene Chadwick
Novel by J. J. Bell

STORY of a husband who wanted to warm himself at the flame of youth. He becomes infatuated with a younger woman who is dance mad and leaves his wife for her. Too many parties prove his undoing and he falls seriously ill. He finally realizes that his real happiness is bound up with his wife. This picture is interesting and human because the rivalry between the two women avoids the conventional melodramatics and the younger woman is not depicted as an intriguing villainess.

For the general audience.

(Famous Attractions—6 reels)

Devil's Island

Directed by Frank O'Connor
Featuring Pauline Frederick
Original screen story by Leah Baird

A DRAMATIC tale of a woman's sacrifice for love and her reward. A military surgeon in Paris is banished to the penal colony on Devil's Island for life. Although of an influential and prominent family his beautiful young fiancé has worked and pleaded in vain for his release. After seven years in isolation with criminals of every degree and race, the surgeon is sent to the mainland where his faithful sweetheart awaits him. She remains by his side in this slightly ameliorated detention camp virtually a criminal herself. So joyous are they in their unbounded love for each other that they do not feel the loss of the world with its pleasures and companionships. But when a son is born to them, born with the stain of a criminal, all their thoughts and plans are bent upon his future in Paris where he can carry on the ruined medical career of his father whose talent he has inherited. Years pass and approaching manhood brings various conflicts in the life of the young man, but mother love accomplishes its purpose and the reward is a life of happiness for both mother and son far removed from the blight of Devil's Island. Pauline Frederick handles capably the emotional role, helping one to forget a somewhat faulty plot.

For the general audience.

(Chadwick Pictures Corp.—7 reels)

Fine Manners

Directed by Richard Rosson
Featuring Gloria Swanson
Original screen story by Frank Vreeland
 and J. E. Creelman

A YOUNG millionaire falls in love with a slangy, hoydenish chorus girl from a burlesque show. He turns her over to his snobbish, Park Avenue aunt, who sets out to train her to be a lady, while he goes off on a long trip. On his return he is disappointed to find her decidedly over-trained so that he longs to have her be her old self again. She thinks he no longer loves her and kicks over the traces, to the horror of the etiquette book aunt. But of course that was just the way to win him back. If you are a Gloria Swanson fan you will enjoy this picture.

For the general audience.

(Paramount—7 reels)

The Flying Horseman

Directed by Orville Dill
Featuring Buck Jones
Serial story in "The Country Gentleman"
 by Max Brand

WESTERNERS there are a plenty which can claim scenery and good riding, but this one can boast in addition eight lively boys and a flivver. Into the

West one day comes, riding on a white horse, a wandering cowboy. There he finds opportunity for many helpful deeds not the least of which is the training in Scout ways of this urchin band of eight.

A coming race is the big event of the season and all the cowboys are out for it, our hero among them, but with his enemies deciding otherwise. However, they fail to take into account the Boy Scouts who rally loyally to their comrade and their good deed for this day means for him the winning of the race, the purse, and the girl.

For the family audience, including children.

(Fox—5 reels)

For Alimony Only

Directed by Cecil De Mille
Featuring Leatrice Joy
Original screen story by Leonore J. Coffee

STORY illustrates the abuse of alimony on the part of mercenary wives. Here we have a cold-blooded heartless woman who collects alimony where she can. Her ex-husband is handicapped by the large payments he has to make to her which grow all the more burdensome as he falls in love with and marries another woman. Wife number two cleverly helps him to trap his first wife in a road house raid and gives her the choice of being arrested or marrying her escort.

For the general audience.

(Producers Distributing—6 reels)

Forever After

Directed by F. Harmon Wright
Featuring Mary Astor
 Lloyd Hughes
Play by Owen Davis

A WAR romance, taken from the stage success. In a small town in America, a girl and boy, friends since childhood, fall in love but are separated by the girl's ambitious mother who wishes her daughter to marry a wealthy man. Later the boy is brought into a hospital in France and pronounced dead, but is nursed back to health and happiness by the girl who had joined the Red Cross.

For the general audience.

(First National—7 reels)

*Gigolo

Directed by William K. Howard
Featuring Rod La Rocque
Novel by Edna Ferber

A GOOD case of shell shock is liable to make a hitherto blameless young man do almost anything even to becoming a gigolo (cake-eater) in a Parisian cabaret where American girls go to be danced with at so much per dance. That is the theme of Edna Ferber's novel and of course it make a good plot for a motion picture too. Rod La Rocque plays the part of the nerve shattered young man who leaves

the hospital to find himself penniless and alone in Paris. When the girl he loved at home arrives in the cabaret he first denies his identity but she finds him out and luck leads him into an encounter with the adventurer who tricked his mother out of her fortune. He snaps out of the gigolo role and becomes a good American again.

For the family audience, including young people.

(Producers Distributing—7 reels)

The Great K and A Robbery

Directed by.....Lew Seiler

Featuring{Tom Mix
.....{The Horse, Tony

Novel by Paul Leicester Ford

AFTER experiencing a series of train robberies, the president of the K and A railroad secured a detective from a Texas railroad. This detective, instead of reporting for duty, poses as a bandit, thereby learning the identity of the real bandits. There are excellent shots of the Royal Gorge, of Colorado, good riding, and in many scenes Tony, the horse, shares honors with Tom Mix.

For the family audience including children.

(Fox—5 reels)

Hold That Lion

Directed by.....William Beaudine

Featuring.....Douglas MacLean
Original screen story by Rosalie Mulhall

A LOVELORN bachelor, prompted by his friend makes up his mind to marry the first girl he sees when he opens the door of his office. She happens to be a beauty but is just about to sail for an African lion hunt. The hero follows and finds that it is up to him to beard a lion if he wants to shine as a hero in the girl's eyes and eclipse his rival who is an experienced lion hunter. The lion is hungry and willing to play. He chases the hero around the stockade while the rest of the hunting party thinks he has got the lion hypnotized into following him. How he accidentally traps the lion and reaps the reward of his heroism in the shape of the heroine winds up an amusing comedy in which Douglas MacLean is at his best.

For the family audience including children.

(Paramount—6 reels)

It Must Be Love

Directed by.....Alfred E. Green

Featuring.....Colleen Moore
Saturday Evening Post story "Delicatessen" by Brooke Hanlon

FERNIE SCHMIDT, fair daughter of prosperous delicatessen dealer, has one consuming ambition. She wants to get away from the aroma of limburger cheese, pickled herring, and scallions. Her father, a stubborn old soul, would wed her to a young but not handsome sausage manufacturer who is also the world's champion onion and garlic eater. Fernie rebels and gets a job in a department store where

she encounters her young man who is only a stock clerk and not a stock broker. You see, he was deceiving her, but then she had posed as a lady of leisure and had carefully kept him from finding out about her aromatic past. Meanwhile father has come around and is willing to retire so that Fernie can be a real lady. He has sold out his business but you must guess to whom. Fernie is out of luck but happy, for she is in love. Anyway love laughs at delicatessen as well as locksmiths.

For the family audience, including young people.

(First National—8 reels)

The Kick-Off

Directed by.....Wesley Ruggles

Featuring.....George Walsh
Original screen story by Wesley Ruggles

FOOTBALL is coming in for quite a share of attention from the motion pictures these days, so if one misses a chance at any of the games this fall on the gridiron there is certainly one to be found at the movies. In this story the player has kept himself hard by a summer spent as a garage mechanic and looks forward to the new season at a larger school. In his work at the garage chance has brought into his life a girl and a man from this college, the former proving his staunchest ally and the latter, through jealousy, his enemy. Therefore, when the day of the big game arrives, he has been enticed far away and the rival college is having its way with the game. But not so lightly is this player daunted and he arrives at the crucial moment and wins the game amid the shouts and cheers of his happy comrades.

For the family audience, including young people.

(Excellent Pictures—6 reels)

Kid Boots

Directed by.....Frank Tuttle

Featuring.....Eddie Cantor
Musical comedy by W. A. McGuire and O. Harbach

A MORE or less hilarious comedy with Eddie Cantor performing many daring and amusing feats with the "girl of his dreams". Eddie is forced to resign from a position of tailor's assistant and becomes involved in a divorce suit. At a country club, where Eddie is staying he renews his acquaintance with a girl, and the two have an exciting chase to reach the court where the suit is being tried. The story is trite and but for the acting of Mr. Cantor would fall flat.

For the family audience including young people.

(Paramount—6 reels)

Marriage License?

Directed by.....Frank Borzage

Featuring.....Alma Rubens
Play "The Pelican" by F. Tennyson Jesse and H. M. Harwood

A DRAMA built upon the legend—The female Pelican will pluck her breast to feed her young with her own

blood. The happy relations of an Englishman and his young wife from Canada is ruthlessly destroyed when he brings her to his ancestral home. His mother unbendingly conscious of generations of titled ancestry will brook no "outsider" as a wife for her son, and uses her power to end the romance. The joyous young wife accepts her fate and uncomplainingly through the years forgets her own life in that of her baby as he grows to manhood. Then one day when happiness again is within reach comes suddenly a crucial decision—her own or her son's happiness—for her to make. The struggle of the mother heart before she makes her choice is a fine piece of dramatic portrayal upon the part of Miss Rubens. The cast is well chosen and with able direction results in an absorbing tale of love.

For the mature audience.

(Fox—8 reels)

The Merry Cavalier

Directed by.....Mason Noel

Featuring.....Richard Talmadge
Original screen story by Grover Jones

THE ever acrobatic Richard Talmadge in a new story which is sure to delight his fans. The plot keeps him busy helping the heroine to protect her rights in a big lumber tract which a scheming neighbor is trying to take away from her. Talmadge's stunts are both thrilling and mirth provoking, especially when they are done with a touch of burlesque.

For the family audience, including children.

(Film Booking Office—5 reels)

The Midnight Kiss

Directed by.....Irving Cummings

Featuring.....{Richard Walling
.....{Janet Gaynor

Play "Pigs" by Anne Morrison and Patterson McNutt

"PIGS is Pigs" so it is a straining to connect pigs with a midnight kiss. But when two youthful lovers work through the night to save a whole corps of ailing pigs they have a right to seal the victory with a kiss. And in this homely comedy of two small town families, they do just that, and what can frantic parents say when all works out so happily and as the mother says "a good horse doctor is better than a poor president." A wholesome, well acted story with a very human mother.

For the family audience including children.

(Fox—5 reels)

My Official Wife

Directed by.....Paul L. Stein

Featuring.....{Irene Rich
.....{Conway Tearle

Play by A. C. Gunter

RUSSIA, in pre-war days and Vienna, in post-war days, furnish the background for a tale about the love and adventure of a young Russian girl of nobility. Her adventures begin upon the

chance meeting with six dashing officers of the Imperial Guard. Life to them is one round of shared pleasures and when an upset in the snows of a country road throws into their arms a beautiful young peasant girl, as they judge from her masquerade costume, they accept with unquestioning delight this gift from the night. Later she attempts to gain redress for her insulted dignity but when the son of a grand duke is concerned powerful forces can be brought to action.

Passing time finds her in Vienna with but two desires in her heart—revenge and a longing for old Russia. Again mistaken identity plays a part and her wishes come true. For those who like the prince-carried-off-the-fair-lady-type of picture here is one made to their order.

For the general audience.

(Warner Bros.—8 reels)

The Nervous Wreck

Directed by.....Scott Sidney
Featuring.....Harrison Ford
Play by Owen Davis

A Musing story of a hypochondriac who is cured by the elixir of love and the bracing effect of life on a Western ranch. At first he lives on a diet composed exclusively of pills and expects to die any minute. Gradually, however, he forgets these sad expectations as he becomes interested in the heroine and finally helps to trounce the villains. In the end he is surprised to find that his only illness is lovesickness.

For the family audience including young people.

(Producers Distributing—7 reels)

*One Minute to Play

Directed by.....Sam Wood
Featuring....."Red" Grange
Original screen story by Byron Morgan

ONE of the best pictures about football and college life ever made. The plot deals with a football star who stays out of the final game through a sense of loyalty to his father, braving the contempt of his class and team mates. But when his father himself puts him into the game, well, it's "Red" Grange in person who carries the ball and who carries it where he wants to. The football playing is the real thing and the college atmosphere is genuine too. The picture proves that "Red" Grange has a winning screen personality which would bring him success quite aside from his gridiron reputation.

For the family audience, including children.

(Film Booking Office—8 reels)

Perch of the Devil

Directed by.....King Baggott
Featuring.....{Pat O'Malley
.....{Mac Busch

Novel by Gertrude Atherton

A RATHER flighty and immature girl marries a serious minded engineer in the expectation that his gold mine will

soon become productive and provide the luxuries for which she craves. Mining difficulties arise, however, and she is forced to rough it while she envies a rich and worldly woman on a neighboring ranch who has married several men for their money. She breaks with her husband just as he strikes it rich. He thinks he has lost his wife's love but showers her with wealth and consents to a divorce with a liberal allowance. The wife wakes up just in time and put up a successful battle for her husband when she finds that the other woman is angling for him.

For the general audience.

(Universal—7 reels)

Risky Business

Directed by.....Alan Hale
Featuring.....Vera Reynolds
Saturday Evening Post story "Pearls Before Cecily" by Charles Brackett

A RATHER spoiled young girl faces the choice between an idle rich suitor and a young hardworking country doctor. Her worldly mother favors the rich suitor but she visits the doctor for a week-end to see for herself what life with him would be like. She arrives just when the doctor's services are in constant demand so that she sees nothing but the drudgery of his life. She deserts him for a house party at her rich suitor's nearby estate, to her mother's great satisfaction. But the drunken revelries there soon disgust her so that she wisely decides to cast her lot with the doctor. A sincere story, well told without being preachy.

For the family audience, including young people.

(Producers Distributing—7 reels)

Smilin' Sam

Directed by.....William Wyler
Featuring.....Fred Humes
Original screen story by Florence Ryerson

SMILIN' SAM, beset with financial worries, is anxiously awaiting the arrival of the stage which is to bring him money to meet a mortgage, only to learn that his funds were lost in a hold-up. But whether he is chasing sheep off his ranch, or following the trail of the bandits, Sam is always smiling.

For the family audience including children.

(Universal—5 reels)

Subway Sadie

Directed by.....Alfred Santell
Featuring.....Dorothy Mackail
Red Book Magazine story "Sadie of the Desert" by Mildred Cram

SADIE HERMAN, a sales girl in a fashionable fur store, has heard of Paris and likes the idea. While the idea still seems hopeless, she finds herself intrigued by an Irish subway guard on whose train she rides down to work almost every morning. While he hardly qualifies as a guide to Paris, he knows all about

Bronx apartments and is strong for fitting out one of them for honeymoon purposes. Meanwhile, however, Sadie is promoted to the position of foreign buyer and Paris seems once more to have it on the Bronx. A crash in the subway lays the hero low and Sadie throws over her chance to get to Paris by rushing to his bedside. But you can't keep a good subway guard down and you can't keep honeymoon couples from going to Paris.

For the family audience, including young people.

(First National—7 reels)

Take It From Me

Directed by.....Wm. B. Leiter
Featuring.....Reginald Denny
Musical comedy by Wm. B. Johnstone

AFTER losing an inheritance on a horse race, a young man finds that he is heir to a department store—that is if he can make the store show a profit in the first three months, otherwise, the business reverts to the manager. The manager plots to wreck the business to gain permanent possession; the heir, for the purpose of winning a girl also tries to lose money, and many humorous situations are developed.

For the general audience.

(Universal—7 reels)

Taxi! Taxi!

Directed by.....Melville Brown
Featuring.....Edward Horton
Saturday Evening Post Story by George Weston

COMEDY of a simple minded young draftsman to whom the holding of his job is not a serious matter until the boss's niece arrives. Then he entertains her in grand fashion which includes, of course a taxi, his means of getting this is quite difficult but his means of getting rid of it when it proves to be a shadowed taxi is much more difficult. But the job and the girl in the end become his and as for the taxi, it is a "white horse of another color."

For the general audience.

(Universal—7 reels)

The Texas Streak

Directed by.....Lynn Reynolds
Featuring.....Hoot Gibson
Original Screen story by Lynn Reynolds

SOMETIMES somebody laughs at a Westerner. Result, an enjoyable burlesque. The task presents no great difficulty. The cowboy and his cows and his cowgirl are inclined to be a bit too solemn about themselves. Too much heroic, too much manly virtue, too much riding down hill at impossible steep angles, these are all legitimate subjects for gentle satire. Hott Gibson's take off is done in exactly the right mood. He can shoot anything without even bothering to look in the direction of his target. He will ride his horse up a tree if you insist. He can lick any amount of rustlers without missing

his five gallon sombrero. If you like Westerners you will like the spirit of fun in which this one was made.

For the family audience including young people.

(Universal—7 reels)

Then Came the Woman

Directed by *David Hartford*

Featuring { *Cullen Landis*
 Frank Mayo
 Mildred Ryan

Original screen story by *David Hartford*

A YOUNG man is given an opportunity in his father's factory, after being expelled from college, only to lose out because of his ungovernable temper. While tramping through the west, he is arrested on a misapprehension, and is paroled to a lumberman for a year. In the woods he learns self control and develops ability to handle men. A love theme interwoven in the plot is interesting, and the shots in the woods and of the forest fires are unusually good.

For the family audience including young people.

(American Cinema—7 reels)

*Three Bad Men

Directed by *John Ford*

Featuring { *George O'Brien*
 Olive Borden

Novel "Over the Border" by *Herman Whitaker*

DEVELOPMENT of the west has been the theme of many films. In "The Three Bad Men" is told the story of the opening of the gold lands of the Dakotas in 1876. The plot centers around three weather beaten old characters adventuring in the West. Their paths cross that of the long train of wagons westward bound to be on hand for the day when the decree of President Grant opens the government gold lands. But right here the three bad men become the three good men, for it falls to their lot to take upon themselves the protection of a lone and lovely young lady in the train, whose father has fallen prey to villainy. No further harm, they decide, shall befall this frail miss. In time the outpost which is the gathering place of the wagons is reached and camp made there, whereupon the three protectors add a fourth who is a young wandering soldier of fortune with ever a cheerful tune, and with manners more suited to their young lady than their gruff ways.

This town is almost lawlessly ruled by a deceptive gentleman sheriff whose real companions are those who are his tools in evil deeds.

Finally comes the appointed day and at an early hour along the border indicated by the federal officers as the starting point, is drawn up a line of thousands ready for the rush. Vehicles of every kind are in line as the means of carrying the people to wealth. Then the signal is given, the rush of gold seekers is on, madly they strive

forward. This scene is very vividly portrayed and well directed.

The story then returns to the chief characters who because of the swiftest horses have gone far ahead, but the wily sheriff and his party lie in wait for them for no good purpose, and it is a heroic fight which the three good "bad men" put up to protect and guard the two young lovers for whom they are willing to sacrifice their lives.

Not all the seekers find the longed for gold, but another discovery is made, that of rich and fruitful Dakota farm land and thus there was no turning back, but a settling down with the determination to work contentedly with this find of the soil.

A human interest story graphically unfolded.

For the family audience, including young people.

(Fox—9 reels)

Tin Gods

Directed by *Allen Dwan*

Featuring { *Thomas Meighan*
 Renee Adoree
 Aileen Pringle

Play by *William Anthony McGuire*

BRIDGE building as the idol of a husband is overshadowed by the idol of political achievement cherished by the wife. Thus the home suffers and estrangement follows, each seeking his own path. But sorrow takes the soul from bridge building and the ambitionless engineer is only saved from the depths by the attentions of a dancing girl in a South American cafe, whom he likens to the little rivet which holds together the powerful girders of the bridge. This part is ably played by Renee Adoree. Nevertheless as the fire of the rivet cools to darkness, so does dark tragedy come into the life of the impulsive dancer and only memories remain warm. Romance has its little hour and passes and the routine of existence creeps in the drama of three lives.

For the general audience.

(Paramount—9 reels)

The Unknown Cavalier

Directed by *Albert Rogell*

Featuring *Ken Maynard*
Story "Ride Him, Cowboy" by *Kenneth Perkins*

WESTERN romance in which a wandering cowboy dazzles the spectators with his skill upon a lawless steed. He proves the villagers wrong in their judgment of the horse thereby winning two friends, the horse and its owner a charming young lady, who is no mean rider herself when it comes to saving her unknown cavalier who has risked his life to free the countryside from a mysterious bandit. To those liking Westerners this is sure to be good entertainment for the skillful horsemanship and realistic desert scenes with a touch of comedy give all the expected thrills.

For the family audience including children.

(First National—7 reels)

The Waning Sex

Directed by *Robert Z. Leonard*

Featuring *Norma Shearer*
Play by *Frederick and Fanny Hatton*

THE plot of this story deals with what used to be called a duel between the sexes. But that is only another name for a love story especially when, as here, it is told with a light comedy touch. A district attorney who thinks he is death on the new fangled woman finds himself in love with a young woman lawyer who despises the old feminine bag of tricks. She consents to marry him if he wins two out of three friendly contests. He beats her in a swimming race but she turns around and makes a fool of him in court before judge and jury. She doesn't really want to win the next contest so she wins him by losing it. An enjoyable comedy with a smooth performance by Norman Shearer.

For the family audience, including young people.

(Metro-Goldwyn—7 reels)

West of Broadway

Directed by *Robert Thornly*

Featuring *Priscilla Dean*
Red Book Magazine story by *Wallace Smith*

AN up-to-date foreman of a large Western ranch has provided a golf course for the cowboys with a club house for men only. The boys have not been able to develop a very good game so that the services of a golf instructor are in order. The instructor arrives in his golf togs and nobody is aware that he is a lady until a dazzling evening dress makes an end of the secret. The foreman thinks he is a woman hater and has almost persuaded the rest of the boys that they are of the same mind. But the instructress refuses to be shipped back and gets down to the business of converting these preposterous males to a more sociable attitude towards her sex. It soon turns out that some of the cowboys just love to weaken when it comes to taking private golf lessons from such a beautiful teacher and the rest are conquered by a surprise dance to which all the young ladies of the neighborhood have been invited. The foreman holds out longest but in the end he too comes down with a heavy love fever which is promptly cured when he swallows his own words about being a woman hater.

For the family audience, including young people.

(Producers Distributing—6 reels)

Woman Power

Directed by *Harry Beaumont*

Featuring { *Halph Graves*
 Kathryn Perry
Magazine story by *Harold MacGrath*

A ROMANCE of the dissolute son of a wealthy father who, when he is un-

able to defend himself against the attack of a rival lover of his Broadway butterfly and when he is driven from home by an exasperated father, finally realizes his utter worthlessness. He submits himself to the rigors of a prize-fighter's training camp with the resolve to overcome his weakness. This he succeeds in doing and here he comes also under a new moral influence, that of a fine young girl, the camp manager's niece. The course of their friendship is brought quickly to the point of a declaration of love by the very amusing, would-be clever, interference of the various characters around the training camp, all of whom love the young lady in their own way, strange as these ways may be, but if they have to give her up, she must get what she wants and this they proceed to see she does.

The redeemed young man has no complaint to make against any speeding up of the affair as soon as he has tested and proven his regained manhood to his own satisfaction.

For the general audience.
(Fox—6 reels)

NON-FEATURE SUBJECTS

The Alligator's Paradise

(Lyman H. Howe Cartoon)

A travelogue with views of alligator hunting.

For the family audience, including children.

(Educational—1 reel)

Around the World in Ten Minutes

(World We Live In series)

Glimpses of important ports of the world.

For the family audience including children.

(Fox—1 reel)

Austrian Alps

(World We Live In series)

Views of the Alps unusually presented.

For the family audience including children.

(Fox—1 reel)

*The Blue Boy

Featuring.....*{John Roche
 {Phillippe de Lacy*

Interesting story built around Gainsborough's painting, "The Blue Boy." Done in Technicolor.

For the family audience, including children.

(Educational—2 reels)

Cliff Dwellers of America

(World We Live In series)

Scenic travelogue of American Cliff Dwellers.

For the family audience including children.

(Fox—1 reel)

Falling Water Valley

(Robert Bruce Scenic)

Attractive scenic of the Sierras and fascinating cloud photography.

For the family audience, including children.

(Educational—1 reel)

More Ways Than One

(Spotlight series)

Grantland Rice shows there are more ways than one in sports.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 36

American Universities—Tulane, New Orleans; With the Roosevelts in Turkestan; The Scrambled Scrapbook, a novelty.

For the family audience, including children.

(Pathe—1 reel)

*Pathe Review No. 37

Sub-flapper Fashions; Taking a Chance at Chimney Rock, Rope-climbing; Beyond the Purple Pool, a Camera Fantasy of the Ballet.

For the family audience, including children.

(Pathe—1 reel)

*Pathe Review No. 38

Feet—Her's 'n His'n, a novelette; Whirling Waters, a pictorial study in colors; The Lost Empire of Africa, Expedition led by Count de Prorok.

For the family audience, including children.

(Pathe—1 reel)

*Pathe Review No. 39

The Immortal Prince of Old Egypt, Scenes from the Metropolitan Museum of Art; What the Microscope Reveals about the Sea Urchin (L. H. Tolhurst); Camera Catches (novelty); The Children of Alsace.

For the family audience, including children.

(Pathe—1 reel)

*Pathe Review No. 40

With the Roosevelts in Turkestan; Studies in Color by Arthur C. Pillsbury, Yosemite Park, Calif.; "The Poor Fish," Fish Hatchery, Hackettstown, N. J.

For the family audience, including children.

(Pathe—1 reel)

*Pathe Review No. 41

Demon Masks, How the American Indian fooled his "Devils"; The Boyland Flier, White Mountain Narrow Gauge Railroad; The City of Watchers, Bonifacio, Corsico, Zoo Babies, Luna Park Zoo, Los Angeles.

For the family audience, including children.

(Pathe—1 reel)

*Pathe Review No. 42

The Butterfly Congress, American Excavations at Ancient Carthage; Studies in Color by Arthur C. Pillsbury, Yosemite Park, Calif.

For the family audience, including children.

(Pathe—1 reel)

The Restless Race

(Spotlight series)

How to take the "rest" out of restless.

For the family audience, including children.

(Pathe—1 reel)

Rocky Mountain Gold

(World We Live In series)

Interesting views of the mining industry in Colorado.

For the family audience including children.

(Fox—1 reel)

SHORT COMEDIES

Alice the Fire Fighter

Cartoon comedy in which Alice and her fire fighters turn and quench a fire in a hotel.

For the family audience including children.

(F. B. 'O.—1 reel)

Benson of Calford

(Collegian Series)

Featuring.....*George Lewis*

A young man wins a foot race and thereby gets an opportunity to work his way through college. Amusing Freshman initiation.

For the family audience, including children.

(Universal—2 reels)

Felix the Cat Misses His Swiss

Felix follows the mice to the Alps to prevent them from getting a Swiss cheese.

For the family audience, including children.

(Educational—1 reel)

Fighting to Win

(The Collegians)

Featuring.....*George Lewis*

Young Benson, a freshman in Calford College, wins opportunity to join the football squad.

For the family audience including children.

(Universal—2 reels)

Jolly Tars

Featuring.....*Lloyd Hamilton*

A young man by mistake takes a bus to the Naval Training Station and finds him-

self enlisted for four years.

For the family audience, including children.

(Educational—2 reels)

Making Good

(The Collegians)

Featuring.....George Lewis Benson, of Calford, wins the canoe tilting contest.

For the family audience including children.

(Universal—2 reels)

Rare Bits

Styles of 1906, 1916, 1926; odd creatures and shots in various parts of the world.

For the family audience, including children.

(Educational—1 reel)

Smith's Pets

Featuring.....{Raymond McKee
 }Mary Ann Jackson

When a pig is added to the flat it becomes necessary to remove the pets back to the farm. Clever little girl.

For the family audience, including children.

(Pathe—2 reels)

What No Spinach?

Featuring.....{Harry Sweet
 }Gale Henry

Amusing comedy of a man who must marry in 48 hours.

For the family audience, including young people.

(F. B. O.—2 reels)

A Wild Roamer

Featuring.....Charlie Bower
A crazy inventor invents a machine for general housework and almost wrecks two houses doing it. Very ingenious.

For the family audience including children.

(F. B. O.—2 reels)

Better Films Programs

(Continued from Page 12)

pupils, the majority were failing in their school work.

In Atlanta the efforts of parents and teachers alike have been directed, it was shown, to the carrying out of the slogan, "One Movie a Week—the Better Films Saturday Morning Matinee."

REFERRING to the Better Films work in Kansas City, Missouri, *The Star* makes the following complimentary comment:

For more than two years now, readers of *The Star's* movie pages have read a

Films Appropriate for Navy Day, October 27th

THE ATLANTIC FLEET IN THE WEST INDIES.—1 reel—Y. M. C. A., 120 West 41st Street, New York City.

THE BIG GUNS OF THE NAVY—The making and ready for use on the battleship.—1 reel—Prizma, Inc., 3191-3197 Boulevard, Jersey City, New Jersey.

DON'T GIVE UP THE SHIP—Showing what the Navy and the Merchant Marine mean to the people.—1 reel—Handled by all National Distributors.

THE GREAT FLIGHT—Aeroplanes NCR-1, 2 and 3 in flight.—1 reel—Navy Recruiting Station, South and Whitehall Streets, New York City.

GREAT GUNS ON THE WESTERN FRONT—Fourteen-inch guns in action on the field of Verdun.—1 reel—Navy Recruiting Station, South and Whitehall Streets, New York City.

GUARDIANS OF THE DEEP—How government lightships, bouys and lighthouses are maintained.—¼ reel—Bray Productions Inc., 729 Seventh Avenue, New York City.

LIFE ON THE "NEW YORK"—Work-time and play-time hours of the blue-jacket on shipboard.—1 reel—Navy Recruiting Station, South and Whitehall Streets, New York City.

OUR MIDDIES AT ANNAPOLIS—U. S. Naval Academy scenes.—1 reel—Burton Holmes Laboratories, 7510 N. Ashland Avenue, New York City.

OUR NAVY AT WORK AND PLAY.—2 reels—United Projector and Film Corp., 228 Franklin Street, Buffalo, New York.

OUR NAVY IN THE NEAR EAST—Navy Activities in the famine regions of the eastern Mediterranean.—2 reels—Navy Recruiting Station, South and

Whitehall Streets, New York City.

ROLLING DOWN TO RIO—A film to convince us that life on one of Uncle Sam's boats sailing the Seven Seas is not apt to be monotonous, but entertaining and broadening.—2 reels—Navy Recruiting Station, South and Whitehall Streets, New York City.

A SHAKE DOWN CRUISE—A trip of the Cruiser Concord to Egypt, down the eastern shore of Africa, to St. Helena, and home by way of Brazil.—2 reels—Navy Recruiting Station, South and Whitehall Streets, New York City.

THREE GOBS—Navy activities, done in color.—1 reel—Carter Cinema Producing Corp., c/o Evans Film Laboratory, 1476 Broadway, New York City.

U. S. BATTLE FLEET ON THE HIGH SEAS—A scenic record of some of the activities of our fleet, and a glimpse of the life on board a fighting ship.—1 reel—Spiro Film Corp., Irvington-on-Hudson, New York.

UNITED STATES NAVAL ACADEMY, ANNAPOLIS, MD.—The government training school for naval officers.—1 reel—United Projector and Film Corp., 228 Franklin Street, Buffalo, New York.

UNITED STATES NAVY FILMS—Dear Mother, 3 reels; Rio the Beautiful, 1 reel; Life on the U. S. S. New York, 1 reel; Panama Canal from a Seaplane, 1 reel; The Great Trans-Atlantic Flight, 1 reel; Navy Railway Batteries in France, 1 reel; Atlantic Fleet in the West Indies, 1 reel; Transports in the War, 1 reel; Seaplane—San Diego to San Francisco, 1 reel; Destroyers in the War, 1 reel.—United Projector and Film Corp., 228 Franklin Street, Buffalo, New York.

weekly list of approved films for what is known as "Family nights" in the downtown and neighborhood picture houses of the city. No doubt many Kansas City families have learned to rely upon these approvals and feel no hesitancy in sending their children to these special family night performances.

Back of these lists, which include sometimes as many as fifteen or more films, and which take up only a small space, lies a tremendous work by a group of women of the Kansas City Parent-Teacher Association, known as the Better Films committee.

The committee comprises forty-two women who work every day of the week except Sunday in their endeavor to select the best motion pictures that can be found for adults and children. Winter and summer members of the committee may be found either at the censor's office or in the private exhibition rooms of the downtown theatres or the film exchanges reviewing the new releases.

"If we don't like a film we just leave it," Mrs. E. M. Metcalf, chairman of the committee, says, "We don't go really to criticize, but to choose the cream of what they have to give us. Then we boost it to the members of our seventy-one parent-teacher circles and everybody we see."

"On each Tuesday some of the committee calls the various exhibitors to find what they have booked for the next Friday night. We then refer to our files, wherein individual reports on each film ever viewed is kept. If it has been approved, then the theatre is marked as a family night theatre and the list given for publication to the press."

From September 1, 1925, to January 1, 1926, the parent-teacher women saw 147 pictures. Ninety-five of these were approved for family night showing. During the year 1925, 580 pictures were viewed. Two hundred and thirty-four of these made the approved list.

MOTION PICTURE BOOK WEEK

November 7th—13th

FALL days mean a turning from out-of-doors to indoor entertainment, and chief among indoor entertainment in cities, towns and villages is reading books and seeing motion pictures.

Consequently **Motion Picture Book Week**, a time set aside for special attention to books and films, as they are related, is most appropriate in November.

Better Films committees, libraries, schools, book-stores and all motion picture lovers can help to link their communities in a widespread motion picture and book tie-up on these days.

American Education Week and Book Week come upon the same dates, making a concentrated book-film week of general interest.

If your community is among the wide awake ones, a **Motion Picture Book Week** is an assured success in your town.

Selected Book-Films, Fall 1926 (see page 11) tells you of all the selected pictures available for showing.

Your observance will have interest in it for other groups, therefore the Better Films National Council asks you to send to the **National Board of Review Magazine** the story of your "week".

National Board of Review of Motion Pictures

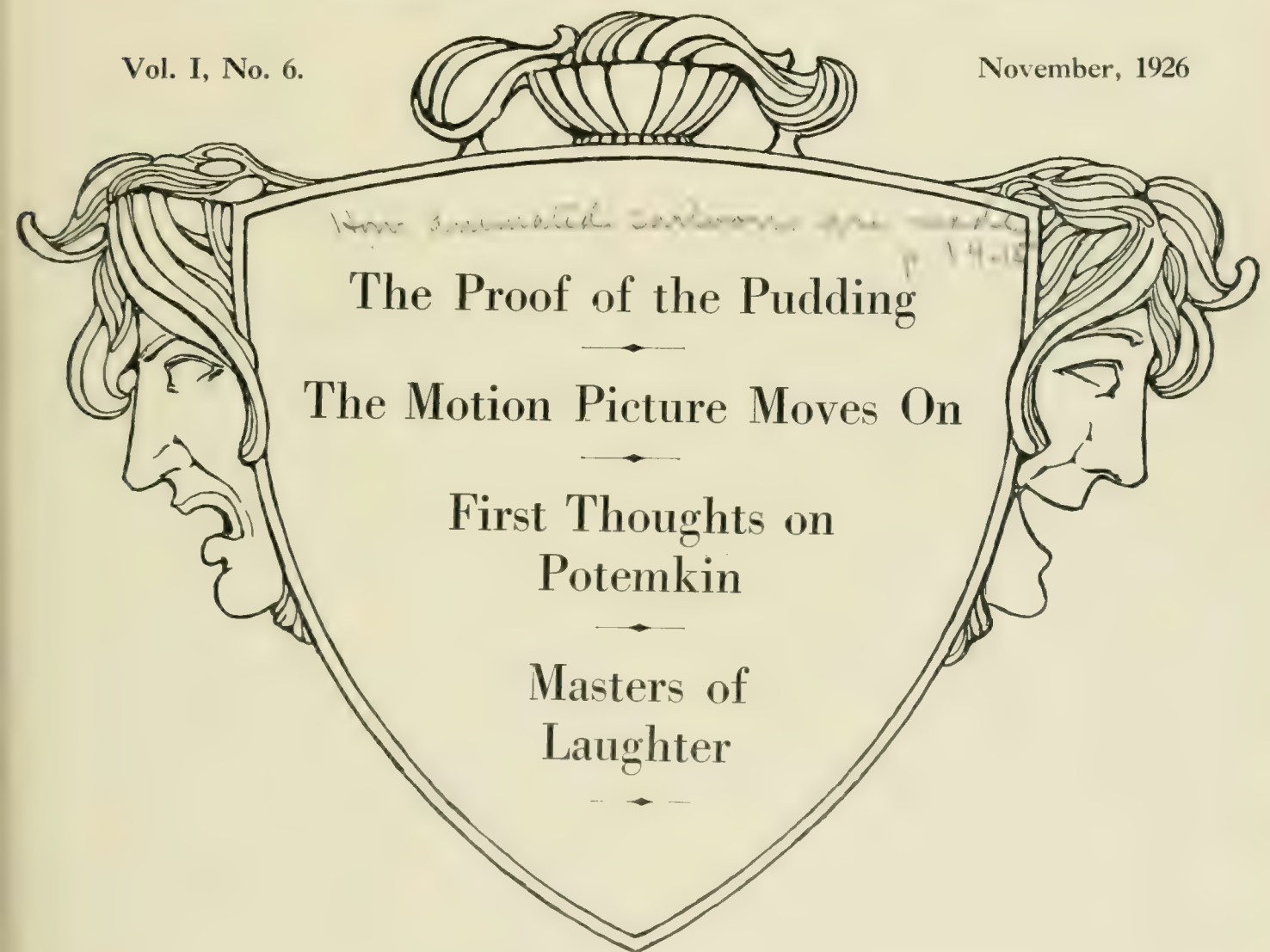
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NATIONAL BOARD OF REVIEW MAGAZINE

(Combining "Exceptional Photoplays," "Film Progress" and "Monthly Photoplay Guide")

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Twelfth Annual Luncheon

Third Better Films Conference



The NATIONAL BOARD OF REVIEW OF MOTION PICTURES will hold its Twelfth Annual Luncheon on Saturday, January 29th, 1927, in the Waldorf-Astoria Hotel.

Already reservations for the luncheon are being made by those who have attended previous annual affairs of the National Board and each year look forward with keen pleasure to the interesting program which always includes the presentation of some of the most popular screen stars, with addresses by men and women prominent within and without the motion picture industry.

The Better Films National Council (formerly the National Committee for Better Films) of the Board will hold its Third Annual Better Films Conference Thursday and Friday, January 27th-28th, preceding the Annual Luncheon.

So successful were the conferences last year and the year before that it was decided to continue them, for the next year or two at least, as annual events.

An interesting program is being arranged. As a featured number, it is planned to present to the conference delegates "Thirty Years of Motion Pictures" as told by the films. This is an important visualization of the startling development of the motion picture from its beginning. All those interested in the screen as an art and a social force will find this assemblage of pictures in historical sequence of exceptional value.

Representative people from many states have expressed their intention of participating in the Conference discussions. Out-of-town guests will remain for the Annual Luncheon on Saturday.

Reservations for the Conference, as well as the Luncheon—the two main events of the National Board of Review's 1927 Winter season are now in order.

All those interested in complete plans for the Conference are cordially requested to communicate with the Better Films National Council of the National Board of Review. Address: 70 Fifth Avenue, New York City.



Contents for November 1926

The Proof of the Pudding, Editorial	Alfred B. Kuttner	3
First Thoughts on Potemkin	W. A. B.	5
The Gorilla Hunt		6
The Motion Picture Moves On	Mordaunt Hall	7
Masters of Laughter	Christine Hamilton	14
<i>Exceptional Photoplays</i>		
Faust		9
Sorrows of Satan		10
Temptress		11
Michael Strogoff		12
So's Your Old Man		13
Selected Pictures Guide		16-18

FEATURES

Bardelys the Magnificent	Quarter-Back
The Buckeroo Kid	Red Hot Hoots
The Eagle of the Sea	Timid Terror
London	True Blue
The Magician	War Paint
The Prince of Tempters	Whispering Wires

NON-FEATURE SUBJECTS

As We Forgive	The Mona Lisa
Be Prepared	Our Common Enemy
Durable Souls	Pathe Reviews No. 43-49
Future Greats	Scouting With Dan Beard
Great Lakes	Singing and Stinging
Hooks and Holidays	Spanish Holiday
Maryland, My Maryland	Top Notchers
Molders of Manhood	With the Wind

SHORT COMEDIES

Get 'Em Young	Napoleon, Jr.
The Last Lap	Now You Tell One

Thanksgiving Pictures	18
Better Films Activities	19



National Board of Review Magazine

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The Proof of the Pudding

THE pitfall of the art enthusiast is to lose his sense of proportion, ruthlessly to sacrifice the practical at the altar of art. But in this workaday world the slogan "all for art and your purse well lost" will not do for the very good reason that every art has its practical side. Behind the writer there is always the publisher, behind the painter there is the dealer, behind the dramatist looms the producer.

This has always been the Achilles heel by which the practical picture man has been able to attack the plea for artistic pictures. In the picture field the practical, financial consideration is especially cogent. The expense of making, exploiting and marketing a single picture is so great that it really amounts to a small fortune. Every picture must return both initial and secondary investment before it can earn anything for those who made it. The only way it can do this is to collect admission money from a sufficient number of people. That usually means an audience of a million or more.

The problem has frequently been compared to the similar situation which obtains in the popular magazine field. These magazines sell their advertising space on the basis of their circulation. For this they need fiction of sure popular appeal, written according to a slightly varying formula. They will never publish the type of story appearing in some of our higher class magazines of more limited circulation, no matter how good it is. They cannot afford to.

Until recently this practical deadlock has always effectively squelched every appeal to the producer to make more artistic pictures. In the other arts the deadlock was never so complete. The writer could often publish privately, the painter could sometimes find a disinterested patron instead of a dealer, the experimental dramatist could and effectively did appeal to a smaller audience. But with pictures involving fortunes which in turn necessitate national releases, the artistic goose remained permanently cooked.

The only promising line of solution, it seemed

to us, was a Little Photoplay Theatre movement on the analogy of what the Theatre Guild and other organizations throughout the country had accomplished for the advancement of the stage. This idea has been the offspring and the favorite child of this magazine, and its predecessors, for a number of years. We have urged it fervently and persistently. Until about six months ago, however, the idea was still academic, our child was only a dream child.

For the idea had not been susceptible to a practical test. Individual showings at Town Hall in New York and under the auspices of Better Films groups in other cities were indeed straws to show that a breeze was blowing. Mr. Gould's success at the Cameo Theatre in New York, however, has demonstrated the practicability of the idea in the special small commercial picture house, and opens up new possibilities to the exhibitor who wants to show what has been called the film-art picture but cannot do so in the large feature program house, where the appeal from the screen must always be a popular one.

Now comes along Mr. Eric T. Clarke, General Manager of the great Eastman Theatre in Rochester, New York, who most cogently points out in an address delivered recently before the Society of Motion Picture Engineers, the rights of the popular screen, the justification of the exhibitor in confining his exhibition to the big feature and program type of production, the dilemma the film-arts picture finds itself in, and, as far as it is concerned, the way out. Mr. Clarke says, quoting his paper as printed in *FILM DAILY*:

"Every theater has its regular patrons. It is the job of every theatre to make those patrons want to come every week and to satisfy them once they are in. A theatre like the Eastman has an additional job. It should try to lead its audiences to the appreciation of better things. Now this is a matter to be done with the greatest care. Not one of us likes to be preached at, and our resentment can turn to indignation if we think we are being preached at when we

have paid our good money to be entertained. In the theater business it is hard to distinguish indignation from lack of interest. The trouble is that indignation and lack of interest take the same form—people stay away.

"We, like every other large theatre are organized to please the big public. Compare, if you like, the business today with current literature. It is clear that we are in a class with the Saturday Evening Post and not with publications appealing to limited circulation. The Eastman plays to over 2,000,000 people a year, and our problem is the same as with the Post which sells over 2,000,000 copies a week. If the showing of an artistic picture means loss of business, its showing at our house cannot be justified. To cater to the tastes of the few while the many stay away is fundamentally wrong. We owe weekly entertainment to our steady movie going public and the essential quality of audience appeal must be the foundation of any show we may arrange. To this extent Box Office is King.

"Where, then, and how, is our public to be led to appreciate the better things in films? Only by greater subtlety and artistry in the pictures which our public will anyhow want to see. Nobody will deny that this is taking place; that pictures are improving in their quality and art. Many pictures with artistic appeal will today succeed where a few years ago they would have failed. The progress is sure but slow. You cannot suddenly get people to appreciate better art. It has taken four years for our theatre to establish any liking for the quiet dignified show which most other houses would class as lacking in punch and box office appeal. But it is no less true that it is by the very pictures of limited appeal that the box office successes become more artistic. The picture made in disregard of the box office may fail, but if it has artistic merit it will leave its mark on the box office product of the future. It need not necessarily be a box office failure to be influential."

Mr. Clarke now comes to the gist of the matter. Speaking of such films as *Moana*, *Grass*, *The Last Laugh*, *Alaskan Adventures*, he asks:

"What about them? Are they not to have a showing? The answer is, Yes, but it should not be in houses like the Eastman.

Certainly there is great credit due to the producers who have made them and the distributors who have put them out, and it is our duty to get an adequate showing for them, even though they are obviously not Saturday Evening Post pictures.

"My point is that it is up to exhibitors to

organize special houses for showing these pictures of limited appeal. Let us divorce our big appeal business from our limited appeal business. Publishing houses have done this and so must we."

Mr. Clarke thus recognizes that there are limited appeal pictures and, more important still, that *there is* a limited audience which *should be* supplied with them. He proposes that this must be done—by the organization of *special houses*. The director of one of the greatest picture theatres in America has become spokesman for the Little Photoplay Theatre. Mr. Clarke knows it is coming, indeed that it is here. He says that there has been created a limited appeal business.

Right, Mr. Clarke. The big work now is to help develop this limited appeal business by building up the Little Photoplay Theatre's audiences. Gone about cooperatively, that would be the greatest timely service possible to undertake—a service to the whole motion picture industry as well as to that part of the public still unreached whose support the makers and distributors and exhibitors of fine pictures should have. A service, in brief, of the utmost importance to the art of the motion picture in America—and everywhere else. ALFRED B. KUTTNER.

The Fifth Avenue Playhouse

THE opening of the FIFTH AVENUE PLAYHOUSE at No. 66 marks another step in the movement to present artistic pictures for those people who want to see them. No others need apply. For, as the negro minister said about heaven, going there is not compulsory. Until recently the compulsion was the other way around; because every Tom, Dick and Harry did not want to see these pictures every other Tom, Dick and Harry had to resign himself to not seeing them.

But now it simply remains for you to exercise your choice. And so the FIFTH AVENUE PLAYHOUSE, with its intimate air, its hospitable lounge and its apparently sincere endeavor not to take the name of art in vain, becomes a direct challenge to all those who have been crying out loud for an opportunity to see or see again pictures that really feed the higher imagination and stir hearts not too readily worn upon the sleeve.

Mr. Joseph R. Fliesler has selected *The Cabinet of Dr. Caligari* for his first presentation. It is hard to see how his choice could be improved. After five years this picture not only remains astonishingly fresh but proves its parentage to many technical innovations adapted to films of the more recent artistic crop.

All in all it remains as perhaps the most completely artistic picture which the camera has as yet produced. Extended comment on *Dr. Caligari* must be reserved for our next issue.

First Thoughts on Potemkin

SOMETIME in 1905 there was a mutiny on board the Russian armored cruiser *Potemkin*. The crew, having been steadily rationed on bad meat, protested to the officers but without effect. Their resentment due to this treatment growing, they refused to eat the meat. Violence on their part threatened, and the commander of the ship ordered a number of the crew to be executed. This resulted in a general revolt and slaughterous attack on the officers by the maddened men, who then assumed command and brought the ship into the harbor of Odessa.

When news as to the cause and outcome of the mutiny reached shore, where the body of the mutineers' leader was brought for burial, a sympathetic spark of revolution was fired among the inhabitants of the town, who revitualed the cruiser and joined, high and low, at the harbor side, in a demonstration of approval of the crew's action. For this act they were massacred by the Czar's Cossack Guard. The *Potemkin's* crew then put to sea, escaping the Czar's fleet, perhaps by some connivance on the part of their brother seamen on board the other vessels, and later interned their ship in a neutral port. They were promised immunity at the hands of the Czar by the Navy Department if they would return to Russia. Acting in good faith, they did so. Whereupon their leaders were sentenced and executed, and the rest sent into Siberia.

The history of this incident has now been recorded in a motion picture by the Moscow Art Theatre players, presumably with the cooperation of the present Russian government and its Navy Department. It is said that each step of the production follows facts as established in official documentary evidence long hidden in the archives of the defunct government and recently brought to light, and that therefore the film is an exact cinematic re-creation of what really happened.

Whether or not the above is entirely correct, *The Cruise of the Battleship Potemkin*, to call the film by its full and provocative name, bears the stamp of something that is actually occurring before our eyes, as if the screen on which it is projected were a square hole through which we looked at human events in the making—at the whole phenomenon, as it were, of man's thought and will to be free taking fire under repression at an infinitesimal central point and spreading conflagration to the great human mass, so that we not only understand what the spirit of revolution is, but see it being set in motion and that motion explained through a visual impact of all the facts as they happened as well as of the passions at the roots of the facts before happening. Reality as it swiftly occurs appears to have been caught and photographed, and

likewise its foundation. In this regard no other motion picture but the news reel has approached *Potemkin*, and the film leads us to a reconsideration of the cinema as an art and to a new evaluation of its architectonics.

We seem to remember someone once saying that the art of the motion picture resided in the news reel. That is, that the immediacy of the news reel to the subject presented, with its fast cutting from shot to shot over territory covered, applied more carefully, selectively, and rapidly so as to gather up all the essential facts of reality and fix embracingly and swiftly the attention upon them would provide a result analogous to creation itself, and that this method carried on to themes of the creative imagination would be the artist's use of motion pictures as an expressive medium. The probability of this being true comes to us strongly in looking at this remarkable Russian film and afterwards pondering over why it affects us as it does.

Let us take one characteristic sequence of its action for illustration, that in which the congregated people of Odessa are murdered by the soldiers.

Here we see the populace standing massed on the long, seried flights of white steps leading down from the town to the quay, and waving to the crew on the ship.

The camera passes swiftly, picking up this group and that—friends and strangers mingled, whole families, men, women, children, babies in their carriages, the prosperous and the poor, fine ladies in holiday dress and women from the hovels in shawls, men of business, idlers, working men and sailors from the water-side—the characteristic conglomerate mass of a city's dwellers, talking, laughing, looking, jostling for a better view, on their eager faces and in their attitudes various motives and emotions expressed—curiosity, sympathy, hope, intenseness—a revolutionary crowd touched by something up the wind, gathered together by the message of rebellion, of the overthrow of long oppression felt by everyone there, borne into it from the grim ship lying at anchor in the harbor just beyond. Something terrible in this crowd, something pathetic, something instantly human and absolutely real, nothing staged. Yes, the work of the news reel cameraman sent to cover a great public happening. If one thinks at the moment, one certainly says it is his work; he has been very busy with his box and tripod scurrying rapidly around. He has done a great job, he has gotten everything that it is important and right to get.

High on the steps, descending slowly in long, even lines, suddenly appear the soldiers in their white, immaculate tunics, splendid tall fellows, loading their

rifles as they come. Every now and then the lines stop, fire, reload, descend again—nothing hurried, still nothing staged. And the steps before them, swept by that cold, casual rifle fire! A terror-stricken, bullet-stricken multitude, shorn in a breath of all enthusiasm all revolutionary fire, resubmitting to the old tyranny—a mob stumbling, falling, dodging, lying flat, rising again, pitching, huddling still, dwindling, fleeing, fleeing down those terrible, unescapable, everlasting steps, pursued grotesquely, almost humorously, by a bumping baby carriage bearing its unwitting infant, which has broken away from the mother's dying grasp. Most of this has been done by a swift, flickering assortment and throwing together of little pieces of pictures, a face here, a slipping body there, a flopping arm or leg, a pair of eye-glasses, a bit of torn clothing, a shuddering group or a convulsive body, as if the camera were dancing down the steps in that dance of death—as if the news reel cameraman were running about madly, stumbling and falling himself at times, but ever busy with his crank. Nothing approaching the reality of these scenes has ever occurred in cinematics before. It is superb "motion picture"—the medium is disclosed as being separate and distinct, words cannot do it; the photograph of an actual massacre, yes—the photograph of a tragic

happening, yes, like that shot taken in Paris of the man who jumped from the Eiffel Tower with a bat-winged parachute which crumpled and let him plunge, a fluttering shape down the depth of the screen; like some authentic shots of men being killed in trenches under fire taken in the war, shots made by the news reel, and his military brother, the signal corps, cameraman.

Yet this thing in *Potemkin*—and the same technique is seen everywhere else in the film—has been manipulated, gauged and directed. Perhaps the finest art yet put upon the screen has resulted, an art in its effect swifter, more inclusive, more accurate and absolute and directly expressive than the effect to be had from the sense of seeing itself. Is the art of the motion picture then, precisely this seeing of things for us beyond our own power of sight? Is it a synthesis of selected observations through the eye of the camera? Is it the director's function to study only reality in substance, form and movement and then reproduce its essentials for us? And is it the cameraman's business—the business of a very busy cameraman who will scurry about with great speed—to record the result as news? *Potemkin* seems to tell us so.

W. A. B.

The Gorilla Hunt

MR. BEN BURBRIDGE'S Gorilla hunting expedition into the heart of the African jungle is an exceptional nature picture of the first order, taking rank with Rainey's African Hunt, the various expeditions of Martin Johnson and the Snow Brothers, the camera explorations of New Guinea and Brazil, and various other records of intrepid ventures into unknown tropical regions in the interest of the zoologist and the anthropologist.

Since the advent of the motion picture camera these expeditions are no longer the privilege of the few. They immediately become the vicarious experience of millions; the same generation which in its youth thrilled at the reading of the exploits of Stanley and Livingstone can now actually see similar glorious adventurings. In this field surely the camera is mightier than the pen.

The object of Mr. Burbridge's expedition was to get several specimens of the elusive Gorilla for the Belgian natural history museums and for the Smithsonian Institute and if possible to capture some of them alive. To do this it was necessary to traverse the Belgian Congo by river and trail and to pass through the territory of various primitive tribes including cannibals and the dangerous pygmies with their poison arrow ideas of hospitality.

This part of the picture is rich in anthropological data about these tribes, the records of their native customs and dance ceremonies and their ever instructive attitude towards the gift and gun bearing white stranger. There are also various hunting episodes including a lion hunt and the shooting of an elephant whose carcass the hungry cannibals strips to the bone with astonishing speed and skill, much the way a colony of ants will dispose of a dead field mouse. This is an extraordinary sight, a carnal orgy if there ever was one.

When the expedition arrived in the gorilla country it was confronted by the most difficult camera conditions. The high, misty climate and the dense jungle combined with the camera shyness of the gorilla were formidable obstacles. But the gorilla is also possessed of a strangely human curiosity. This was played upon and the usual process of animal hunting was reversed by making as much noise as possible to attract the quarry. Soon the gorillas began to appear and a rush for a female gorilla and her offspring yielded a catch of four young ones.

Now, however, the enraged male advanced, prepared to give battle. Mr. Burbridge's shooting of this monster was a real thrill skillfully caught by the

(Continued on page 12)

The Motion Picture Moves On

By MORDAUNT HALL

Screen Critic of the New York Times

THAT precocious youngster, the Motion Picture, has succeeded in attracting rather more than his share of attention since he started cutting up—sowing his wild oats before he was able to toddle. He is a child of Brobdingnagian proportions, his head being about the size of a screen close-up, and one can almost fancy him winking slyly at his nurse. He hates the censor and is jealous of his half brothers, the Stage, the Novel and Painting. They can have their "Rains," their "Shanghai Gestures," their "Sweet Peppers" and "Green Hats" and the "Altogether", while he, poor child, has to be very careful how he tells the world that some young woman he knows has had an illegitimate child.

Getting down to the much-used brass tacks, let me sympathize with the motion picture. It has been flayed by nearly everybody, including those who find it a good way to spend an evening. Films are blamed for crimes and for the alleged increase in morons. Quite a number of those who talk on motion pictures and hope to elevate them rarely go to the cinema. It happens to be something easy to speak on, and sometimes without knowing the great strides made in pictures or the work involved in producing a film story, these persons offer suggestions that are far from helpful.

There are, it is true, far too many poor pictures, and those responsible for this low level of pictorial entertainment happen to be the persons who pay in their money at the box office. They go to the picture theatre to be entertained and when a man falls down in a pool of mud it makes them laugh. A pie tossed across a room into the face of a character is sure-fire comedy to these same people, the majority of whom would find *The Last Laugh* rather tedious.

The producer is in the picture game as a business, not to make it an art. If the public would patronize artistic films, he would endeavor to make them, but he can't be blamed for being unwilling to risk \$300,000 or \$500,000 just to have an academy ribbon pinned on his coat lapel. The board of directors of a big motion picture company is not singularly eager to learn of a great artistic success that causes them to lose money. They want dividends from the picture industry just as they do from railroads.

Producers have, however, a great chance to improve their productions without reducing their box-office value. Robert Nichols, the English poet, who spent a year in Hollywood working most of the time with Douglas Fairbanks, said, in the course of an in-

terview I had with him, that the picture makers ought now to look into the hearts and minds of people and picture what they see. He also said that a scenario could be written by walking down a crowded thoroughfare, say Forty-second Street, with one eye closed and cotton wool in both ears. Natural characterizations are needed on the screen; real human actions and emotions without extravagances are the telling points of a good picture. It has often been said that the most difficult thing for a good actor to do was to appear natural and easy, hence it can be imagined that if it is difficult to act naturally on the stage, it is far more difficult to do so for the screen. The camera has an infernally inquisitive eye, keen enough in an ordinary photograph, but when the result is magnified on the screen a half-lowered eye-lid can give reams of information. Every effort is made to obtain realistic effects in scenery and therefore this should be coupled with true-to-life actions and expressions. The old tragedian's style is ridiculous on the stage, but, as amplified on the screen, it is pathetic.

The true delineation of a character can only be accomplished by the actor knowing his part thoroughly. Stage players have to learn their lines and analyze every mood of the character. They must submerge their own personalities in the role. Sometimes the screen players know nothing of the plot of the story let alone anything of the characters they are to impersonate. There are times when a player makes a half-hearted stab at characterization, but he often spoils the effect by his fear that his public will not like him in the part unless he gives the role a good deal of himself. Hence the characterization is a luke-warm thing, 75 per cent the actor and 25 per cent the character. The public should be forgotten in the studying of a part. Good work invariably tells in the end.

Another failing of the screen is the fact that characters often have to seem deaf until they are called upon by the director to hear. It is all very well to have stage asides before the footlights, but on the screen it should be remembered again that one is dealing with realism, and therefore if a character walks along a gravel path it stands to reason he can be heard before he looks over the girl's shoulder. Then, too, if a man enters a room, one should always figure that perhaps this person could be seen by the occupant of the room out of the corner of his or her eye.

These failings are not only observed by critics, but by the stenographer and the shop girl who go to pictures, for there is in everybody a feeling that it would be extremely unlikely that a door could be opened in

an average sized room without causing the person already inside to hear it immediately and even though he or she were actually deaf there is such a thing as seeing out of the corner of one's eye.

It was that skilful German director, Lubitsch, who had the audacity to picture a rain shower as it happens in every-day life. He did this in *Kiss Me Again*, and the mere fact that he had not called for a deluge of water, not only scored a point with the highbrows, but it affected all the spectators. Lubitsch had a man looking up at the sky because he felt a drop of rain, and just a drop or two was depicted on the sidewalk. The man opened his umbrella and the shower increased a little, but it never poured down as one is accustomed to see it in the majority of films.

MANY directors are apt to introduce their comedy situations to create laughter, without thinking whether these situations actually belong to the story. Comedy should come along naturally, and in many instances when it is not boisterously funny it is all the more effective for being a natural part of the yarn. It is all very well to have gags and so forth in farces, but in comedy dramas one longs for lighter and keener fun. A situation may not be as hilarious as a man losing his trousers, but the characters in a particular story should become known to the audience and consequently a milder type of comedy strikes home with a rapier-like effect.

Most photoplays are put on without much attention to human psychology and, because they have made money, the producers declare that these efforts are what the public wants. Possibly some of these films would have made as much money, and perhaps more, had they been presented with skill and a true reflection of human nature. The screen is very prone to copy itself rather than real life. What has gone before has been satisfactory and therefore the director, the scenarist and the players, sometimes even without knowing it, instead of depicting things in a natural way, imitate the work in previous shadow productions, irrespective of whether it belongs to that particular story or not.

Producers often tell me that a picture praised unanimously by the critics is invariably a financial flop and that one that comes in for adverse reviews is a howling box-office success. Sometimes this is quite true, but on Monday morning, or any morning after the presentation of a film, I don't think that many producers hope to read that their film efforts are disapproved of by the newspaper writers. These same men who have thus argued have been the first to write and thank me for high praise of a picture. They not only are satisfied, but they begin to feel that the picture is worth more money than they anticipated. Of course there are the surprises of the industry, and in this connection I might mention that the two produc-

tions that are mopping up the shekels all over the country, proving greater money-makers than any other films, are *The Cohens and the Kelleys* and *Behind the Front*. It is also true that one of the finest pictures made by James Cruze—*The Beggar on Horseback*—was a dismal failure, possibly due to the fact that the public in the wide-open spaces did not appreciate satire. Another excellent piece of work that was by no means a financial success, was *The Dramatic Life of Abraham Lincoln*.

The public, it has been proven, wants a clean picture. It may put up with a certain amount of slapstick and mediocre stuff because of some particular player in the cast, but the film that scores the greatest success usually is a worthy, sane effort devoid of any vulgarity or coarseness. To support this idea let me call attention to *The Covered Wagon*. *The Big Parade*, and *Beau Geste*, which are now world-renowned. Douglas Fairbanks never introduces a note that is at all suggestive, and even though Charlie Chaplin occasionally indulges in a stretch of low comedy, it is put in with a side issue of pathos. And in his pictures it is his sound knowledge of human psychology that counts. Take Chaplin's *Gold Rush*, and you will find in this comedy the hopes, the joys and disappointments of life. Chaplin delights in picturing tenderness, and whatever farcical extravagances there were in *The Gold Rush*, there was always something back of them. Harold Lloyd, possibly the most affluent of all screen comedians, always avoids any gag that is unpleasant.

THOSE who talk about improving motion pictures should also remember that it is very rare that any film is started with the first or opening scene. The director has to jump from one sequence to another and he may finish his picture with the initial scene. This not only makes it more difficult for the director but also for the players, who may be called upon to portray a happy mood not so very long after depicting the tragic occurrences of the photoplay, which come in the subsequent chapters of the story. Think of an author, who after all has not an unwieldy thing like a picture with which to deal, beginning his novel in the middle, then going to the third chapter, then to the last and finally winding up by writing the first stages of his story!

John Robertson, in a picture called, *Spanish Jade*, made his exteriors in Spain and his interiors in a London studio. Hence a character who started in Seville to enter a house did not really appear inside until three months afterward.

It is relatively easy to criticise shortcomings in a picture when the production is screened in full, but one must remember the big job of making the effort, when the director is only able to see a few snatches

(Continued on page 18)

EXCEPTIONAL PHOTOPLAYS

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A department devoted to an impartial critique of the best in current photoplay production. Each picture before being listed, is thoroughly discussed by a volunteer committee composed of trained critics of literature, the stage and the screen, who are the sponsors of this department. The printed reviews represent the combined expression of this committee's opinions. The reviews aim to convey an accurate idea of the films treated, mentioning both their excellencies and defects, in order to assist the spectator to view the productions with increased interest, appreciation and discrimination. The reviews further try to bring to the attention of the reader of special tastes or interests, or of severely limited time for recreation, those photoplays which genuinely contribute to the art of the screen.

SECRETARY AND DEPARTMENT EDITOR

ALFRED B. KETNER

Faust

Directed by F. W. Murnau

Photographed by Carl Hoffman

The Cast

Faust Gosta Ekman
Mephistopheles Emil Jannings
Marguerita Camilla Horn
Martha Yvette Guilbert
Valentine Wilhelm Iherle

THE much heralded UFA *Faust* with Emil Jannings in the role of Mephisto, hitherto peeped at only by the lucky few, is at last to be released to the general public. The modern magic of the picture studio has used a subtler alchemy than any in which Faust himself ever delved, to re-fashion an old story of human striving in which man's eternal conflict between good and evil and the tragedy of love given and abused have been unforgettably told by Marlowe, the one man of Shakespeare's time who might have rivalled him, and by Goethe, the only modern fit to walk in Shakespeare's company.

The picture gets off to a glorious start in the colloquy in heaven between the Archangel and Mephisto and the wager laid upon Faust's soul. The camera lifts us truly into the empyrean, where the flurry of wings, the blinding flashes of light, and the movement of shadows and clouds give us the sense of floating in space and of being disembodied spectators. Here camera satisfaction is complete whether we marvel at it technically or whether we appreciate it only naively in its effect as our enchanted eye is prepared to follow so intriguing a plot launched by an angel given to betting and the father of gamblers.

Equally impressive is Satan's first visit to the town where Faust lives and works. He appears like a huge black cloud in the silhouette of a winged demon, bearing the dark curse of the black plague. As this plague ravages the town, the desperate people turn for aid to the good Dr. Faustus, renowned for his scientific researches and his good works. Here it is made to appear that Faust turns from God to seek the aid

of the Devil after he has vainly implored God to reveal the medical secret to cure the plague. This is a departure from the more philosophical revolt of Goethe's Faust but it has good story value and leads to a series of astonishing shots and sequences where the camera rivals the pencil of a Duerer and creates an atmosphere of religious mysticism. The town, suggested at times by just one quaintly crooked street or again by a vista of innumerable steep gables, is photographed with all the resourcefulness of cunning camera angles and tricky perspectives which we have become accustomed to expect from the German camera artists.

When the almost patriarchal Faust, with flowing beard and hair, repairs to a windy, desolate heath such as Macbeth's witches would have relished for their unsavory disportings, we are again confronted by a sequence so far approached only by Benjamin Christensen in his unforgettable picture of mediaeval sorcery called *The Witch**, which some of us were privileged to see several years ago. Faust, standing like Michael Angelo's Moses with the wind beating against him and encircled by a ring of flames, is a truly impressive figure. The whole scene is alive with the suggestion of evil forces; one feels that the wind is really a demon's breath charged with matters poisonous to human welfare while the grey, murky light enhances the feeling of boding evil.

Now the bargain is swiftly struck, signed with Faust's blood, and the Devil proceeds to show his wares. We have seen aerial trips on magic carpets before, notably in *The Thief of Bagdad*, but never one like this. For here we have a marvelous panorama in which changing landscapes and many forms of natural architecture vary with such dizzying speed that the sensation of circling the globe is convincingly achieved. This Devil is no ordinary Cook's tourist guide. He picks his shots cunningly, showing the cultured magnificence of ancient civilizations or the barbaric richness of Eastern kingdoms. They appear before the eye as if actually photographed by a cam-

* Formerly known as *Do You Believe In Spirits?* See "Exceptional Photo-plays" Vol. II, No. 2, May, 1922

era set up on the flying carpet. There is much to marvel at here.

Thus far the picture has shown us convincing glimpses of high heaven and its infinite spaces, has created an authentic atmosphere of evil rampant and unrestrained, and has revealed the Devil as a sorcerer of the first order, a super-director of the pageantry of glittering vice and temptations.

Now we come to the love story of Marguerita and Faust, with Faust, restored to beautiful young manhood, unscrupulously wooing a lovely girl, symbol of innocence and young love. Here we are confronted with an abrupt change of style in the treatment of the picture as well as with a recourse to a more naive version of the Faust legend. We find ourselves descending from the masculine version of Marlowe and the philosophical conception of Goethe to the level of the libretto which inspired Gounod to write his opera.

From now on we have only a beautiful story prettily told by the camera with many nice gingerbread and Christmas tree effects but with few specific cinematic contributions. The scenic investiture still remains beautiful but it has lost its dramatic animation. The effects are broadened by the humor of Dame Martha and of Mephisto who become purely theatrical figures.

The acting deteriorates even more than the sets and the direction. Mephisto cavorts and grimaces in low comedian fashion until one almost expects him to burst out in an aria. Jannings the great, the mighty dominator of all his previous roles, fallen to the level of an operatic buffoon! Nor is there much comfort to be found in the obese, somewhat effeminate Faust of Gösta Ekman. Only Marguerita, played by Camilla Horn, shines forth sweetly as the actress makes the most, both physically and emotionally, of a part almost doomed to a conventional interpretation.

What has happened? Why this falling off of a picture so gloriously begun? Is it perhaps that the director was involuntarily paralysed by the traditional reverence for the Faust story fostered in Germany? And yet Faust is just the type of story which should have inspired the motion picture artist to a consistently different telling in his yet unshackled medium.

Yet these strictures are relative. *Faust* is still a mighty picture, impressive in a thousand ways, a tale well worth seeing by the layman in the friendly dimness of his particular temple of light and shadow, and a mine of inspiration and suggestion to our camera men and directors.

(From the Folk Legend of Faust and Goethe's "Faust." Adapted by Hans Kyser. Produced by Ufa. Distributed by Metro-Goldwyn-Mayer.)

The Sorrows of Satan

Directed byD. W. Griffith
Photographed byHarry Fischbeck

The Cast

Prince Lucio de Rimanez.....Adolphe Menjou
Geoffrey Tempest.....Ricardo Cortez
Mavis Claire.....Carol Dempster
Lady Sybil.....Lya de Putti
Amiel.....Ivan Lebedeff
Mother Rex.....Marcia Harris
Earl of Elton.....Lawrence D'Orsay

MR. D. W. GRIFFITH'S *The Sorrows of Satan* is a piece of photographic opulence. In this morality play brought up to date after the fashion of the movies, the veteran director has fused all that he has learned from his years of camera experience and his study of cinema technique in its general progress. The result, from the standpoint of sheer picture excellence, marks his biggest step forward since the *Birth of a Nation* and *Intolerance*. Employing camera innovation of the kind that has focused critical attention on some of the finer foreign films, he sends over shot after shot. The pictorial impact is at all times felt—a multiple concussion of dark and rainy streets and cold-colored garrets; of impending shapes and silhouettes on aperture or wall; of interludes of floating, radiant space; of soft, high, gorgeous rooms astounding with their splendid, far-flung detail or cloying with their packed atmosphere of the sweet and sensual. With shadow and depth across which plays the shimmering light, the effect is achieved—a blended effect of squalor, somberness, ornamentation, orgy. With shift and tying up of scenes, slowly but surely a well defined pattern is spun, making this one of the best designed of Mr. Griffith's films, proclaiming evidence of every adroit care on his part to overwhelm the eye with beauty while giving us a full measure of the laborious Corelli opus of sin and virtue brought to sentimental conclusion. Yes, upon this theme, with all the tricks of the impressario—or the magician—up his sleeve, Mr. Griffith proceeds to pour from a cornucopia-like camera images demoniac, deeply human, melodramatic, tragic, banal, truly moving—pictures prodigal and full-petaled. They fall upon all the long length of *The Sorrows of Satan* in a steady photographic shower of many tones, glazing its surface with their satiny edges.

This quality of bounty, offered with a fecundity of technical invention unusual even in Mr. Griffith, makes this newest of his films exceptional quite aside from its story content.

(From the novel by Marie Corelli. Adapted by John Russell. Scenario by Forrest Halsey. Produced and distributed by Paramount.)

The Temptress

Directed by Fred Niblo

Photographed by Gaetano Gaudio
William Daniels

The Cast

Elena Greta Garbo
Manuel Robledo Antonio Moreno
M. Fontenoy Marc MacDermott
Canterac Lionel Barrymore
Marquis de Torre Bianca Armand Kaliz
Manos Duras Roy D'Arcy
Pirovani Robert Anderson
Timoteo Francis McDonald
Rojas Hector V. Sarno
Celinda Virginia Brown Faire

THE TEMPTRESS brings Greta Garbo to the attention of American audiences as an actress of note and unusual beauty. One is almost led to say that she is the best bet among the foreign feminine stars to reach Hollywood—she has the personality and the stuff which should endear her to American motion picture fans of intelligence. She is not half a minute on the screen before you know her for an artist, pliable and lovely.

This big starring vehicle gives her ample opportunity to prove her versatility. It begins by showing her in Paris as an unhappy wife, who has been forced into a *liason* with a roue, one M. Fontenoy, through the cupidity and connivance of the husband she has ceased to love. Because she has finally repulsed M. Fontenoy, into whose embraces she has thus been forced, he retaliates with a banquet in her honor where in a breath he proceeds publicly to proclaim their past relations and, with wine glass at lip, to topple on the table dead, à la the Baron Chevrier. Meantime Elena (Miss Garbo) has met a young and gallant lover and given herself to him. He (Mr. Antonio Moreno) is naturally shocked at this evidence of her duplicity and shame. Indeed he refuses to believe that her love for him is a true one, repels her, and flees Paris for the Argentine where he is a leader among men in the big open Argentinian spaces and, by the same token, engineering head of a construction project there to build a great big dam. Thither the dangerous lady follows him and with her goes also her husband, this reprehensible gentleman being, we have neglected to mention, an old friend of Robledo, the lover, who, it should be stated in the cause of ethical conduct in such matters, was unaware of his friend's marital tie with Elena when he first met her as a total stranger at a Parisian artist's ball.

The advent of Elena with her seductive Paris wardrobe upon this scene, where all camp workers are sweating, love-starved men united in loyal comradeship for the one great purpose of building the dam, creates an explosive situation and the job immediately starts to go to pot. For the men all fall in love with

her. But her engineer lover will not weaken, although he wants to. Very soon the husband is shot by a desperado, Manos Duras, leader of a bandit band bent on harassing the dam workers, who also has succumbed to Elena's charms, the bullet, however, being really intended for Robledo, he having given this white-fanged villain a terrible beating in a flogging match—a particular form of dueling, it seems, peculiar to the Argentine. In the end the camp goes completely to pieces, Robledo's friends won't work for him, for each other or for the dam, by reason of their jealous love for the charmer in their midst. To make matters worse, they start giving fiestas in her honor, one of them kills another, and now—the cloudburst comes and, helped by the dynamite which Manos Duras has planted in revenge, the dam breaks. All that night Robledo, rallying his followers, works like mad with sticks and stones and sundry sand bags to repair the dam. But when the water starts to rush through, he nobly dismisses his helpers and alone and single handed works on and on. To no avail. Nature and the villain's dynamite are too much for him. The dam completely gives way (here occurs a fine pictorial sequence, with huge jagged pieces of concrete crumbling before the rush of water), and Robledo is washed floundering through the gully to be fished out by his friends. Confronted with the catastrophe, remorse overcomes Elena; she sees what a temptress she has been and although her lover, weakened and half-drowned as he is, yields his lips to hers in final admission that she is too much for him, the bigness of her love overwhelms her and she leaves him and the Argentine and goes back to Paris.

It is there he meets her again. The dam, it seems, has been rebuilt and he is a bridegroom on his honeymoon, having married a girl of the Argentine, but one put in the shadow by Elena during her sojourn there. Elena by this time is down and out—on the streets, so to speak. Robledo, having slipped away from his bride for a few minutes, takes her to a cafe to talk over their old love. She pretends not to know him. "I meet so many men," she explains (a spoken title striking for its restraint, naturalness and meaning).

That is the end; Robledo goes. And Elena?—befuddled as she is, she mistakes a bushy bearded stranger sitting at a nearby table absorbed in, perhaps *La Vie Parisienne*, for none other than the Man of Sorrows. Tottering over to the table, she bestows upon him a splendid ruby ring, her last worldly possession of value, it may be supposed, and symbolic of her heart's blood and the supreme sacrifice. "You, too, died for love," she murmurs and wanders away—into the darkness. Whereupon our bushy bearded boulevardier pinches himself to find if he is awake, calls the waiter, shows him the ring and congratulates himself upon his inexplicable good fortune. With-

out the spoken title, which is both confused in its meaning and quite banal, this incident as a piece of irony, while perhaps it is a trifle daring, affords another sign that motion pictures in their attempt to reveal the deeper significance of people's actions are getting serious.

The film is beautifully produced all the way through. The first Paris sequence is the equal in tonal quality and feeling of anything that has been done in films. It is true with strong, sure character drawing. Miss Garbo makes Elena a breathing person. With the scene removed to the Argentine, plot and character becomes less convincing, but the action is rapid and there is stirring photography and genuine story interest. Here, however, the picture is "movie" rather than taut, tightly-held "motion picture." Again Miss Garbo dominates with a silken seductive rendering of an erotic, self baffled woman, and she is up against Lionel Barrymore as the old French soldier who gives up both labor and loyalty to his friends, overcome as he is by Elena—which is rather easy to understand.

Once again in Paris, despite a taint of the foolish, the film picks up and in the end commands respect. For here the thin ghost of a de Maupassant or an Anatole France seems for a moment to stand, considering the strangeness of human adventure with finger on lips—while again the audience bends its eyes upon Miss Garbo.

Good work is done by all the cast, by the director and the cameraman.

(From the novel by Vincente Blasco Ibanez. Adapted by Dorothy Farnum. Produced and distributed by Metro-Goldwyn-Mayer.)

The Gorilla Hunt (Continued from page 6)

camera as we plainly see the gorilla dropped in his tracks scarcely thirty feet away from the muzzle of the gun. This fellow weighed over four hundred and fifty pounds and when suspended from the limb of a tree with several others proved a terrifying sight of dangerous brute strength.

The small gorillas soon became tractable. The extraordinary intelligence of these beasts was strikingly illustrated by the following test which proved beyond doubt the power of reasoning in this largest of the anthropoids. One of them was shown a tempting bit of fruit several feet above his reach with two wooden boxes lying on the ground. He very soon put one box on top of the other and reached the coveted food. This same gorilla is again shown playing with a good sized dog with whom he has apparently made friends. There is something strangely human about this play, as if the gorilla were practicing a wise withholding of his strength; he is so much more intelligent than the dog.

The Gorilla Hunt is a highly instructive and entertaining picture, in many ways an exceptional record. (Distributed by Film Booking Offices)

Michael Strogoff

Directed by M. N. Bloch
 Photographed by M. Burel
 M. Bourgeoisoff
 M. Toporkoff

The Cast

Michael Strogoff Ivan Moskine
 Nadia Fedoroff Mme. Nathalie Kozanko
 Oareff Chakotouny
 Maria (Strogoff's mother) Mme. Brindeau
 Zangara Mme. De Yzarduy
 Phosphar Khan Detas
 Basil Fedoroff K. Kvanine
 General Kissoff Prince N. Kougoucheff
 Alexander II. (Emperor of Russia) .. E. Gaidaroff

THE film version of Jules Verne's best, if not best known novel, yields a stirring melodrama with all the swiftness of action over wide territory and varying scenes such as only the motion picture can portray. The main feature of the plot is the task of Michael Strogoff, the courier of the Czar, to bear an important military message through the Tartar lines across Siberia. This affords ample opportunity for hairbreadth escapes, thrilling rides and encounters with picturesque Tartar hordes.

At a time when foreign films are exercising such a marked influence upon so many American pictures it is interesting to see the process reversed. For it is quite obvious that the makers of *Michael Strogoff* have looked long and admiringly at the work of some of our popular directors. Thus spectacles and battle scenes alternate with much hard riding on the part of the hero in regular Western fashion and the climax comes in an approved movie fight with much damage to the furniture. It is rather startling to see a European hero sentimentalizing over his horse almost to the point of kissing it and to find him crashing over balustrades and catapulting down a long flight of stairs in his final argument with the villain.

But the picture has a native flavor too, notably in the camera shots of desolate Russian countrysides or primitive river ferries and in the scenes of peasant village life, and it is perhaps this native flavor combined with American methods which somehow turns this melodrama into a bit of convincing story telling.

One of the scenes most artistically satisfying is a grand ball at the court of Czar Alexander the Second. While the ball is at its height, with all the guests participating in an animated dance that is like a swift gallop, the Czar receives the news that the Tartar hordes are laying waste the country. A vision of war and destruction comes to him in which he alternately sees the marauding Tartars charging down on his defenseless people and the heedless dancers dashing through the ball room. The contrast, with its connotation of "after us the deluge", is most effective.

But the high light of the picture comes when Strogoff is captured and brought before the great Tartar Khan where he is holding court in the midst of his vast and picturesque encampment. Strogoff is condemned to be blinded according to an oracular consultation of the Koran. Before this sentence is carried out, however, the Kahn orders that Strogoff be shown all the wonders and the pageantry of the Tartar hosts. A beautiful and elaborate spectacle is staged with feats of Tartar horsemanship, juggling and acrobatic performances, and a native dance. These scenes are exceedingly well done with color photography and lift the picture into the class of super spectacles. They are more than a mere movie spectacle because they give the impression of an authentic picture of the barbaric, colorful Tartar civilization which at one time dominated central Asia.

Michael Strogoff presents these exceptional spectacle aspects and raises the hope that some day somebody will have the vision, the means, and the historical equipment to film the journeys of Marco Polo. Aside from making a great picture such a story could also be turned into the most important experiment with color photography yet attempted.

(From the novel by Jules Verne. Adapted by F. Tourjansky. Produced by Societe des Cineromans. Distributed by Universal.)

So's Your Old Man

Directed byGregory La Cava
Photographed byGeorge Webber

The Cast

Samuel BisbeeW. C. Fields
Princess LescabouraAlice Joyce
Kenneth MurchisonCharles Rogers
Alice BisbeeKittens Reichert
Mrs. BisbeeMarcia Harris
Mrs. MurchisonJulia Ralph
JeffFrank Montgomery
AlJerry Sinclair

MR. C. W. FIELDS has a sure screen presence and great pantomimic facility. In the lingo of the studio "he is there." He has always been there in all his pictures and nowhere more so than in *So's Your Old Man*. But perhaps that sums him up as an actor and his good screen presence is merely due to the confidence that comes to him from strictly limiting himself to "doing his stuff." And his stuff is of the sure fire variety seasoned through a long apprenticeship in vaudeville and musical comedy.

But always one suspected that this imperturbable juggler and master of the sly wink and artfully cocked eye might also be a character actor of rank. That impression is greatly strengthened from seeing him in *So's Your Old Man*. Hitherto he has been content to transfer his stage business to the screen and stop the picture while he unloads his bag of

tricks. But here a real comic character is created with something of the effectiveness of Aubrey Piper in *The Show-Off*, and the buffoon merges into a human type.

The salient point in this advance in the quality of Mr. Field's work is that most of his successful moments are based upon honest, straight acting rather than upon obviously designed comic business. In fact what was intended to be the biggest laugh climax, showing Mr. Fields harrassed as of old in his attempt to play golf, falls flat just because it is merely "business," whereas his peace offering of a pony to his wife to make her forgive his spree will linger mirthfully for a long while with all those who have seen it.

Mr. Fields is called upon to portray a hopeless inventor, all the more hopeless because he doesn't know when he has really invented something worthwhile, whose days are made doleful by a wife who would be no comfort to any man. His refuge and his consolation are his inventive putterings and a friendly intimacy with alcohol in the company of a few cronies who understand his griefs.

What Mr. Fields does with this part in many sequences is comedy of the first order. His demonstration of his unbreakable windshield in the course of which he hurls brick after brick through the wrong and decidedly breakable windshields, is the perfect tragi-comedy of a simple soul defeated in its aspiration by the perversity of a heedless fate. On his return journey in a rocking train he gravely debates the pros and cons of suicide in favor of himself. And when he emerges from the depths of a janitor's cosy basement den after three days of alcoholic nirvana his is a head triumphantly dizzy but unbowed.

Considered as a whole *So's Your Old Man* has neither the completeness nor the sustained comic quality of such screen classics as *Shoulder Arms* or *A Small Town Idol*. It is a one man show, a little tour de force for Mr. Fields to show what comic stuff he is really made of. Mr. Fields' acting is exceptional and to that extent the picture is exceptional, too.

(From the *Red Book Magazine* story "Mr. Bisbee's Princess" by Julian Street. Adapted by Howard E. Rogers. Scenario by J. Clarkson Miller. Produced and distributed by Paramount.)

This season the Committee on Exceptional Photoplays has been so reorganized as to allow its personnel to undertake a discovery of the unusual pictures whose existence is still unshared by the public. There are a number of these films, of both native and foreign origin, hidden away in vaults and warehouses in this country. Some of them may ultimately find release through regular theatre channels, but most of them will undoubtedly remain in the darkness to which fate in the form of a taste for the more popular in pictures has consigned them—at least until the little film-art theatres, which at last show signs of opening their doors, present them with a screen and an audience. However that may be, it is hoped that the Committee's research may uncover much that will interest the readers of the EXCEPTIONAL PHOTOPLAYS department in this magazine.

Masters of Laughter

How the Animated Cartoons Are Made

By CHRISTINE HAMILTON



WHEN we were very young they used to tell us that curiosity was all wrong. "Curiosity killed the cat!" they announced warningly, and when we immediately demanded further details of the sad demise of that luckless feline we were silenced with what approximated force. But as we grew rather older we decided that they were all wrong. Curiosity is a virtue and nothing in the world would ever have been started without it. Besides, the only people who are not curious are the people who don't care whether they're alive or not—and who wants to be a dead one? Also—and here is the tie-up with the rest of my story—having one's curiosity satisfied is such a very enjoyable feeling. We want to see the wheels go round and we want to know what makes them go, and having seen, we are conscious of increased importance. Besides, we are armed against one more barrage of youthful questions so that when little John and littler Joan say with infinite trust in one's omnipotence:

"But *how* does the man make the animated cartoons go?" we can start, "Why, my dears, it's like *this*—" and go on from there to a triumphant finish instead of wilting desperately inside our collar and pretending not to hear.

Now, of course, there are animated cartoons *and* animated cartoons. There are the amusing little drawings that live and love and adventure against their own background of black-and-white cartoon country; but the cleverest ones are the pictures that show the cartoon characters coming into real houses and entering into all sorts of antics with real people. There is an amazing amount of work required for one reel of this kind, and we went to an expert for our information on the "how" of it.

The expert is Mr. Walter Lantz of Bray Cartoon fame. He originated "Danny Dingle, the Cartoon Kid", the "Unnatural History Cartoons" which tell a series of rib-tickling yarns about the leopard who became spotted, the camel who acquired a hump, the cat who grew whiskers—and how—to mention only a few, as well as his latest and most endearing creation, "Pete the Pup", star of the new "Hot Dog" series.

Walter Lantz is a young man with an unusual combination. He has a whimsical sense of humor, a

brain-full of new ideas and a genius for transferring both into black and white. He is also an excellent comedian so that he co-stars most attractively with his pen-and-ink children in the Bray Cartoons.

And this is how it is done. First of all there must be a staff of twenty-five to thirty people in a studio which produces a complete animated cartoon each week. This includes six "animators" who do nothing but pencil drawings, "tracers" who ink them in, a "gag writer" whose duty it is to think of humorous situations, and a photographer.

The scenario is written. The artist in charge distributes the various scenes among the animators who study the action very carefully to see where they can insert a little funny piece of business. If a scene calls for an action where a man peels a potato it is left to the imagination of the animator as to how the man should do it in the funniest possible way. It is not so much the incident but how each animator handles it that makes the scene funny.

THE drawings are made on fairly transparent paper and the figures are drawn about two to three inches high. The paper has two holes punched at the top, like the paper in a loose-leaf ledger and there are two pegs to match the holes, fixed in the top of the drawing board. The artist makes the first drawing and then puts a blank sheet of paper on the pegs and draws the next position, moving it slightly forward or around as the case requires.

These movements have to be calculated with mathematical accuracy to ensure smooth running. If a character has to walk across a room it requires about forty drawings, moving each one a quarter of an inch. If the character is to move faster he is spaced at half-an-inch, or if he is running he is spaced a whole inch forward each time he is drawn.

After a scene is animated in pencil it is turned over to the tracer. The tracers are generally young art students who are ambitious to become animators. They trace the pencil drawings on sheets of celluloid the same size as the paper and punched with two holes in the same way. "Cels" is the professional pet name of these tracings. The young tracer must be very accurate in his work for if he does not keep

strictly within his lines the figure will quiver like a jelly-fish when the whole sequence is run off.

Tracing eliminates a lot of work. If a figure is to raise his arm the animator makes the first drawing of the character, which is called the "model". Then he only animates the arm, fitting each position to the "model". The tracer then makes a "cel" of the figure, minus the arm, and puts the arms on another set of "cels". When this action is ready to be photographed the "model cel" remains on the pegs and each "cel" of the arm is photographed with the model. Where a figure talks, the animator makes five or six drawings of the head only, and one drawing of the first position complete. The tracer inks in the heads on a set of "cels" and makes a "cel" of the figure, minus the head.

AFTER the tracer has inked in the entire scene it is then passed on to other people who fill in the blacks, such as coats, shoes, and so on. On the reverse of the "cel" the figures are then painted with a white opaque water-color paint. This is done so that when a "cel" is photographed against a background that has furniture and people in it, the objects will not show through and make our cartoon characters like transparent little animated ghosts.

When the scenes have all been blackened and opaqued they are ready to be photographed. Each animator receives the scenes he animated and writes a chart showing how much exposure each drawing is to get.

Meanwhile, our Walter Lantz and his cast of real people have been photographed in the studio with regular sets, such as are used in feature pictures. They go through their parts as though the cartoon figures were on the set with them. They look down, laugh or scowl, snatch at apparently nothing, listen appreciatively to someone who is obviously not there.

Then this reel-full of seemingly meaningless action is finished and ready to be combined, by clever double-exposure, with the finished cartoon sequence.

When the cartoon part is ready the scene and the exposure chart are given to the cameraman. A regular motion picture camera is used, which is suspended over a table on which are a set of pegs like those used on the drawing-boards. The lens of the camera is in direct line with these and illumination is furnished by special lamps, suspended on each side of the camera so that light is centered on the drawings.

THE camera has an automatic crank, operated by a motor. When the photographer pushes a button the camera takes one picture. The background is placed on the pegs, remaining so through the scene and the "cels" are then photographed one at a time as marked on the exposure sheet.

It requires three days for one man to photograph a complete picture, and after that the film must be cut and assembled so that many hours of work as well as a mighty amount of concentration go into the making of ten minutes of laughter for us all when we see the results on the screen.

There's a thought! Laughter must be a tremendously important thing in life if ten minutes of it is worth a week of hard work. Well, it *is* as important as all that, isn't it? It is certainly the greatest tonic in the world and the greatest cure for practically every ill under the sun.

So that Walter Lantz of Bray Studios, and his two chief assistants, Clyde Geronimi and David Hand, and all the rest of his talented staff most certainly deserve a vote of thanks and should be awarded the honorary titles of "M.L.M."—Master Laugh Makers!



WALTER LANTZ AND SOME OF HIS ANIMATED CREATIONS IN BRAY CARTOONS

SELECTED PICTURES GUIDE

Review Committee

Consists of fifteen members representing various interests who volunteer their services for the review of pictures.

A department devoted to the best popular entertainment and program films. The pictures are reviewed by a committee composed of members from the Review Committee personnel. Their choice of the pictures listed is based upon principles of selection developed through long study of what constitutes a good picture from the standpoint of entertainment value. The findings form a composite opinion of each committee's views and upon this opinion are based the short reviews and audience recommendations of the pictures appearing in this department. These reviews seek to bring to the reader an unbiased judgment of the pictures most worthy of popular theatre patronage and most helpful program building for special showings of selected entertainment films.

Department Staff

ALFRED B. KOTNER
FRANCIS C. BAKER

Editor

B. J. G. G. G.

"SELECTION NOT CENSORSHIP—THE SOLUTION."

Key to Audience Suitability

General audience (composed principally of adults). Pictures primarily interesting to adults—but pictures not ordinarily recommended for boys and girls may be included in the list of the presentation is not objectionable for them.

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classification.

*—*Pictures especially interesting or well done but not necessarily "exceptional."*

*Bardelys the Magnificent

Directed by King Vidor
Featuring John Gilbert
Novel by Rafael Sabatini

SPECTACULAR costume romance of young Bardelys as a Don Juan. Bardelys makes a bet with his comrades that he can win the love of a lady in one month. This might not have been so easy if young Bardelys had not won the young lady incognito. Pictorially the production is interesting and the acting very good.

For the family audience including young people.

(Metro—9 reels)

The Buckeroo Kid

Directed by Lynn Reynolds
Featuring Hoot Gibson
Story "O. Promise Me" by Peter B. Kyne in Collier's Magazine

WESTERNERS are turning to comedy of late and forgetting the old cattle rustling plot and the bad sheriff who is a wolf in sheep's clothing. Hoot Gibson unlimbers a real comic vein instead of his usual six shooter and kids the testy, pompous owner of the ranch to a standstill, to the great delight of the latter's daughter. Incidentally he cleans out a grafting foreman and his lazy cowboys and

makes the owner eat humble pie as well as give him his daughter. A Westerner which is not just the old stuff. For that relief much thanks!

For the family audience including children.

(Universal—6 reels)

The Eagle of the Sea

Directed by Frank Lloyd
Featuring Ricardo Cortez
..... Florence Vidor
Novel "Captain Sazara" by F. Tennyson Jesse

A COLORFUL romance of Southern chivalry in the days when New Orleans still rubbed shoulders with pirates and looked upon Napoleon with French sympathy. The pirate hero is a gentleman and a lover first and foremost and both defies his pirate crew and runs the risk of the gallows for the sake of a belle with whom he has become smitten at a New Orleans carnival. A sea fight enhances the drama and a capital bit of comedy is contributed by the town wit who is forever drunkenly masquerading as the real pirate hero.

For the family audience including young people.

(Paramount—8 reels)

London

Directed by Herbert Wilcox
Featuring Dorothy Gish
Original screen story by Thomas Burke

LONDON is a story of Limehouse. A girl brought up in squalid surroundings, and menaced by a Chinaman, runs away from her home and wanders through the streets until she faints and is taken to a restaurant by a wealthy man, where she proceeds to eat a square meal for the first time in her life. She is later adopted by the man's aunt who sees in the girl of Limehouse, a resemblance to her dead daughter. She finally finds her place in the heart of the old lady as well as in that of the young man who had been affianced to the dead girl. The production was made in England with an entire English cast except Miss Gish.

For the general audience.

(Paramount—6 reels)

The Magician

Directed by Rex Ingram
Featuring Paul Wegener
..... Alice Terry
Novel by W. Somerset Maugham

A STORY with an unusual theme and much pictorial beauty. An insane magician seeks to create life according to an ancient formula which calls for the heart's blood of a virgin. He puts a young girl under his spell by means of hypnotism and finally drags her off to an old sorcerer's tower in order to perform his dreadful experiment. The tower, set in a wild and fearsome countryside and presided over by a repulsive dwarf, is truly a place of horror. Paul Wegener of *Golem* fame plays the magician in arresting fashion.

For the general audience.

(Metro-Goldwyn—8 reels)

The Prince of Tempters

Directed by Luther Mendez
Featuring Ben Lyon
..... Lois Moran
..... Lya dePutti
Novel "The Ex-Duke" by E. Phillips Oppenheim

IN Pellini, a small town in Southern Italy, a woman deserted by an Englishman she married, gives her son to the monastery when she dies so that he will not know the bitterness of the world. Fifteen years later when he has taken the vows, it is discovered that he is the son of a wealthy Duke who had died. The young man, through papal authority, is allowed to go to his estates in England. After bitter experiences with a woman of the world and his young cousin with whom he has fallen in love, he returns to the monastery on the eve of his cousin's marriage to an imposter who had run away from the monastery and posed as a baron. The young cousin, played by Lois Moran, refuses to marry the baron. She follows her cousin to the monastery where everything is explained to their mutual happiness.

For the general audience.

(First National—8 reels)

***The Quarterback**

Directed by *Fred Newmeyer*
Featuring *Richard Dix*
(Original screen story by W. O. McGeehan *and* Wm. S. McNutt

A FOOTBALL romance. Two rival teams are to play the big game of the season, and on the eve of the game young Stone, quarterback for one of the teams, is expelled from college for something he did not do. When the game is nearly lost to the opposing team, it is discovered that Stone is innocent. He is found and brought into the game just in time to save the day. The game itself is well portrayed and the interest of the story well sustained.

For the family audience including children.

(Paramount—8 reels)

Red Hot Hoofs

Directed by *Robert De Lacy*
Featuring *Tom Tyler*
Original screen story by George W. Yates, Jr.

ANOTHER Westerner which probably reflects the fact that the fans are getting tired of the old formula and are calling for novelties even where cowboys are concerned. The old cattle rustling or ranch stealing racket seems to be on the skids. This cowboy hero can fight with his fists as well as with his trigger finger. He takes on a bumptious prize-fighter and manages to stay on his feet for the scheduled three rounds, which earns him a prize of a thousand dollars which he gives to the heroine's brother in order to cover a bank shortage. When the prize-fighter tries to steal this money back and kidnap the girl into the bargain Mr. Cowboy gets real mad and cleans him up properly in a go-as-you-please fight. Tom Tyler is winning and modest in the part and the prize-fighter does a sound piece of character acting that is both human and humorous.

For the family audience including children.

(Film Booking Office—5 reels)

The Timid Terror

Directed by *Del Andrews*
Featuring *George O'Hara*
Story *Hi! Taxi!* *by* Walter G. Sinclair

COMEDY of a bond clerk suffering from a bad attack of "inferiority complex." But learning what nerve will accomplish there is no limit to the means which he pursues to show he is a man of punch and power; in fact the one man for the coveted branch managership.

For the family audience including children.

(Film Booking Offices—5 reels)

True Blue

Directed by *William Wyler*
Featuring *Fred Humes*
Original screen story by Robert F. Hill

A STORY of friendship cemented by the perils and hardships of the World War. Two boys, returning from "Over

There", one a shell-shock patient and the other his "buddy" who has stood by him, go West to claim the ranch left by his Uncle to the boy who was shell shocked and which has been taken over by the foreman who, thinking the boy dead, has claimed the ranch as his and counterfeited a will leaving the ranch to himself. The lads not only gain the ranch but also win the hearts of two girls.

For the general audience.

(Universal—5 reels)

***War Paint**

Directed by *W. S. VanDyke*
Featuring *Col. Tim McCoy*
Original screen story by Peter B. Kyne

A ROMANCE of the "Reds" and the "Whites". A young officer stationed with the army near an Indian reservation, tries to bring permanent peace to the "Whites" and the Indians. When "Iron Eyes", a medicine man, is thrown out of his tribe, he gathers his followers together and raids the fort. The young officer who has been put under arrest for his refusal to make war against the friendly tribe risks his life to procure help from the Indians. When the fort is saved and the renegade Indians are killed, peace is at last declared between the "Whites" and the Indians, and of course the officer wins the daughter of his superior officer, and the picture fades out with a military wedding.

For the family audience including children.

(Metro-Goldwyn—6 reels)

Whispering Wires

Directed by *Albert Ray*
Featuring *Anita Stewart*
Saturday Evening Post story by Kate McLaurin

HERE is a good detective story, which might have been even more gripping by keeping the audience in the dark as to who is the mysterious killer. However, the story is interesting and well worked out with a touch of the supernatural.

For the general audience.

(Fox—6 reels)

"Movies for Schools" Urges Edison

"MOTION pictures should be added to the equipment of schools," says Thomas Alva Edison, the famous inventor. Strongly advocating this important change in educational methods, he maintains that the use of motion pictures would speed up teaching. "The Scout movement," he says, "which teaches boys how to do things is good. Construction instruction in magazines is good. The radio building craze has helped too."

Edison predicts that soon "rapid reading" will be taught in the schools, so that pupils of ordinary intelligence will be able to sense a whole line at a glance.

NON-FEATURE SUBJECTS**As We Forgive**

Biblical picture with modern instance to illustrate the virtues of forgiving, based on one of Paul's Epistles.

For the general audience.

(Pathe—2 reels)

Be Prepared

A comprehensive picture of Boy Scout training and activities.

For the family audience, including children.

(Pathe—3 reels)

Durable Souls

(Spotlight series)

Showing the need and value of endurance in all athletic contests.

For the family audience, including children.

(Pathe—1 reel)

Future Greats

(Spotlight series)

Promising juvenile athletes in action.

For the family audience, including children.

(Pathe—1 reel)

Great Lakes

(World We Live In series)

Scenic views of the Great Lakes.

For the family audience, including children.

(Fox—1 reel)

Hooks and Holidays

(Spotlight series)

All kinds of fishing.

For the family audience, including young people.

(Pathe—1 reel)

Maryland, My Maryland

(World We Live in series)

Views of fascinating places in the state of Maryland.

For the family audience, including children.

(Fox—1 reel)

Molders of Manhood

Boy Scout picture showing the heads of the scout movement in all countries, assembled in a woodland session.

For the family audience, including children.

(Pathe—1 reel)

The Mona Lisa

Featuring *Hedda Hopper*
Crawford Kent

Fanciful story to explain the enigmatic Mona Lisa smile. Technicolor treatment.

For the family audience, including young people

(Educational—2 reels)

Our Common Enemy

(Tolhurst Microscopic)

Showing the construction and activities of flies and their danger to health.

For the family audience, including children.

(Pathe—1 reel)

***Pathe Review No. 43**

Horsing the Army, breeding and training of U. S. Cavalry Mounts; Alaska a la mode, proving that the "Frozen North" isn't always frigid. Priests of the Orient, exotic costumes of the Asiatic Clergy; Steps from the Steppes, a novelty.

For the family audience, including children.

(Pathe—1 reel)

***Pathe Review No. 44**

Miracle Mud, New England's Beauty Baths; Memory Road, retracing old steps along a country lane; With the Roosevelts in Turkestan; The Ramparts of the Rhone.

For the family audience, including children.

(Pathe—1 reel)

***Pathe Review No. 45**

Millinery Matters, chic chapeaux; Studies in Color by Arthur C. Pillsbury, Yosemite Park, Calif.; Around the World in Twenty-eight days with Edward S. Evans.

For the family audience, including children.

(Pathe—1 reel)

***Pathe Review No. 46**

Rope Ranch, Large-Scale culture of Sisal in Mexico; American Colleges, Syracuse; The Lost Empire of Africa, Expedition led by Count de Prorok.

For the family audience, including children.

(Pathe—1 reel)

***Pathe Review No. 47**

The Game's the Thing, Sport for Sport's Sake; The Cleft of the Cere, a Volcanic Valley of the French Hill country; Yes, Sir, That's My Baby, a novelty.

For the family audience, including children.

(Pathe—1 reel)

***Pathe Review No. 48**

Laurka in the Nautch, Dances from India; The Coast of Devonshire; The Inside Story of Steel.

For the family audience, including children.

(Pathe—1 reel)

***Pathe Review No. 49**

Shanghai Glimpses; Yosemite National Park; Reindeer Ranches.

For the family audience, including children.

(Pathe—1 reel)

Scouting With Dan Beard

A good Boy Scout picture showing scout life and training.

For the family audience, including children.

(Pathe—2 reels)

Singing and Stinging

(Tolhurst Microscopic)

A film telling what the mosquito is like but not why.

For the family audience, including children.

(Pathe—1 reel)

Spanish Holiday

A variety showing the bull ring.

For the general audience.

(Fox—1 reel)

Top Notchers

(Sportlight series)

Showing the stars of various sports in action.

For the family audience, including children.

(Pathe—1 reel)

With the Wind

(Sportlight series)

Showing many forms of sailing sport.

For the family audience, including children.

(Pathe—1 reel)

SHORT COMEDIES**Get 'Em Young**

Featuring.....Harry Myers

He has to marry to inherit a million but is already married. Funny slapstick.

For the family audience, including children.

(Pathe—2 reels)

The Last Lap

(The Collegians)

Featuring.....George Lewis

Freshman runner is fouled by the sophomore villain but wins his race anyhow.

For the family audience, including young people.

(Universal—2 reels)

Napoleon, Jr.

Slapstick comedy with children and animals.

For the family audience, including children.

(Fox—2 reels)

Now You Tell One

Comedy in which a young man wins the medal for the best story.

For the family audience, including children.

(Film Booking Offices—2 reels)

THANKSGIVING PICTURES

Courtship of Miles Standish.....9 reels

The Pilgrims (Chronicles of America series)3 reels

The Puritans (Chronicles of America series)3 reels

Distributed by Pathe Exchanges, Inc., 35 West 45th Street, New York, N. Y.

Ko-Ko's Eats1 reel

Distributed by Red Seal Corp., 1600 Broadway, New York, N. Y.

Some Pun'kins7 reels

Distributed by Chadwick Pictures Corp., 729 Seventh Avenue, New York, N. Y.

Thanksgiving½ reel

Distributed by Fitzpatrick Pictures, 729 Seventh Avenue, New York, N. Y.

Better Homes Films

IN line with the aroused interest in better homes which will follow the American Homes National Congress sponsored by the General Federation of Women's Clubs to be held at Des Moines, Iowa, November 16th to 19th, the Better Films National Council suggests "Better Films."

HINTS TO HOUSEWIVES—¼ reel each. Bray Productions, 729 Seventh Ave., New York City.

SEVEN LITTLE SERVANTS AND WHAT THEY DO. 1 reel. New York Edison Co., Irving Place and 15th Street, New York City.

MRS. BROWN VERSUS THE HIGH COST OF LIVING. 1 reel. Edited Pictures System, 71 W. 23rd St., New York City.

THE HOME DEMONSTRATION AGENT. 3 reels. United States Department of Agriculture, Washington, D. C. Selections from the Home Economics list which is available from the National Board of Review of Motion Pictures.

The Motion Picture Moves On

(Continued from page 8)

of the film at one time. He views the results of the photographic work so often that he is apt to lose his perspective.

Although there are countless mediocre photoplays put forth, it is obvious that gradually the old way of making pictures is disappearing. The familiar left hand drawer from which the father took out a pistol is not seen nearly as frequently, and gradually the penchant for floods, violent storms and bewildered, bedraggled maidens in a forest is weakening.

And perhaps some day we can hope to see more pictures in which the players, without worrying so much about their public, actually read the book, study the screen play and submerge their personalities in a character, making him or her a real human being.

BETTER FILMS ACTIVITIES

Editor, RUTH RICH

A. G. BALCOM, director of visual instruction in the Newark, New Jersey, public schools, addressed the Rutherford Better Films Committee a few weeks ago. He illustrated his talk by showing several pictures on the portable screen which he had with him.

The Rutherford Better Films Committee at this meeting completed its second year of work and has made an effort for the two years of its existence to provide for the showing of clean and interesting pictures at the local theatre. The meetings throughout the year have been filled to capacity with teachers and representatives of out-of-town clubs.

Reports were presented showing the work and accomplishment of the several sub-committees. Mrs. E. F. Miner, vice-president and chairman of the editing committee, explained the work of editing the Photoplay Guide which appears weekly in Rutherford papers. Ten members have contributed to this work.

Mrs. L. Mourey, chairman of the Review Committee, reported that an accurate record had been kept of pictures shown at the Rivoli and that out of 129 programs presented 114 had ranked as "selected films." Careful attention had been paid to the reviewing of week-end pictures and out of 24 programs only 3 were not "selected" or better films.

The "Do You Know?" column, which is so popular with Republican readers is in charge of Mrs. J. Lucey, who, with two other members, has selected news of the motion picture world, edited and prepared it for the paper in the form of this arresting news column.

Mrs. F. Gunkel, chairman of the Exceptional Photoplay Committee, reported that 22 exceptional pictures had been shown at the theatre, and cards calling attention to them sent to interested townspeople.

The Extension Committee headed by Mrs. A. E. Hurst, reported membership from 22 organizations, an increased membership of nine over last year's enrollment.

Miss Burrows reported activities at the Rutherford Library in the form of weekly posting of the Photoplay Guide, displays of good books relating to good pictures, display tables of literature and books about motion pictures and the use of the library for committee meetings.

Two representatives gave accounts of their endeavors to carry back the work of

the Better Films Committee to their respective organizations as a sample of the effort required of each individual member. They were Mrs. Scott Staples, representative of Sylvan P.-T. A., and Mrs. E. F. Miner, representing Grace Episcopal Church.

Rutherford Better Films Committee has a clever secretary who knows how to make a report of the year's meetings scintillate with humor and wit. Mrs. William John got a round of applause for her summing up of the year's meetings.

Mrs. A. E. Hurst's modest report as treasurer shows that a very little money wisely spent can launch a big and worthwhile enterprise, when the Rutherford Better Films committee launches its little craft.

Mrs. F. Hale reporting for the Nominating Committee presented the ticket of officers for the coming year which was elected.

President—Mrs. Harry G. Grover.

Vice-President—Mrs. E. F. Miner.

Recording Secretary — Mrs. Scott Staples.

Treasurer—Mrs. Alfred E. Hurst.

Corresponding Secretary—Mrs. Paul Chandron.

THE Better Films Committee of Macon, Georgia, in addition to sponsoring successful Junior matinees, cooperates with the exhibitors in several special performances and tries to increase attendance at the Better Films throughout the year.

Officers of the Better Films Committee for the ensuing year include Mrs. Piercy Chestney, president; Mrs. Bruce Jones, vice-president; Mrs. Robert Nussbaum, recording secretary; Mrs. Jack Cutler, Jr., corresponding secretary; and Mrs. A. F. McGhee, treasurer.

Missouri Women's Clubs Opposed to Censorship

THE Missouri Federation of Women's Clubs' state board at a meeting held on October 12, went on record as opposed to state censorship of motion pictures. The women favor a program of education work through motion pictures.

Leaders among the women believe that it is not the proper province for the state to dictate to the people what they shall see in motion picture theatres—that such a policy would be un-American.

MRS. A. F. Fanger, of Miami, president of the Florida Congress, Parent-Teacher Associations, is the temporary chairman of the community group which is taking steps to organize a Motion Picture Study Club in South Florida.

Mrs. A. L. Clayton, of Jacksonville, P.-T. A. state chairman of motion pictures, has outlined a program for the state, Miami being the first city for intensive work with the Parent-Teacher associations taking the initiative. In talking about the work recently Mrs. Clayton said: "Supplying a better knowledge of motion pictures, and giving intelligent cooperation to the exhibitors, and support to the producers in making better pictures is the motive of our work this year."

"History of the Better Films Movement points to the desirability of the adoption by new citizen groups on motion pictures of a group name which will connote the fact that they are primarily students of the screen—not censors or up-lifters or even necessarily persons who are asking the exhibitor to give them better pictures than he is giving, or perhaps can give—but rather students who, through a knowledge of the motion picture, will assume naturally and rightly sooner or later a recognized place as encouragers of the best in motion pictures, as moulders of public taste and leaders of public patronage."

Mrs. Clayton then outlined the objects of the Better Films National Council. Through her work on the Jacksonville, Florida, Better Films Committee, Mrs. Clayton has informed herself on the work of this national group and believes that while individual clubs may do good work, that it is through the cooperation of all organized groups of men and women in a community Motion Picture Study Club or Better Films Committee affiliated with the national body that the most effective work can be accomplished.

Motion Picture chairmen of all state organizations in Florida are cooperating in plans for an extensive program for this year.

MISS ALICE BELTON EVANS, who resigned as secretary of the Better Films National Council last February, is enjoying an extended stay in California. She spoke entertainingly of the work of the National Board of Review at a recent meeting of the Women's Association of Screen Publicists, in the Writers' Club in Los Angeles.

BETTER FILMS SERVICE

ARE you interested in knowing which are the better motion pictures, the ones worthy of your patronage, and, from a source of pre-lease review, results of the findings of 250 volunteer review members?

THE NATIONAL BOARD OF REVIEW MAGAZINE issued monthly, will give you this information currently through its Exceptional Photoplays and Selected Pictures reviews. It carries also articles of general interest on motion pictures. **\$2 a year.**

The selected pictures of the year are accumulated in the annual **Selected Pictures Catalog.** 25c.

Many feature pictures have especial interest for specific occasions, and these pictures supplemented by the best in non-feature or educational films, are compiled by the **Better Films National Council** into various helpful lists for program building.

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For communities wishing to organize their local activities into definite groups for the promotion of the better films movement there is available the **Motion Picture Study Club Plan.**

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70 Fifth Avenue

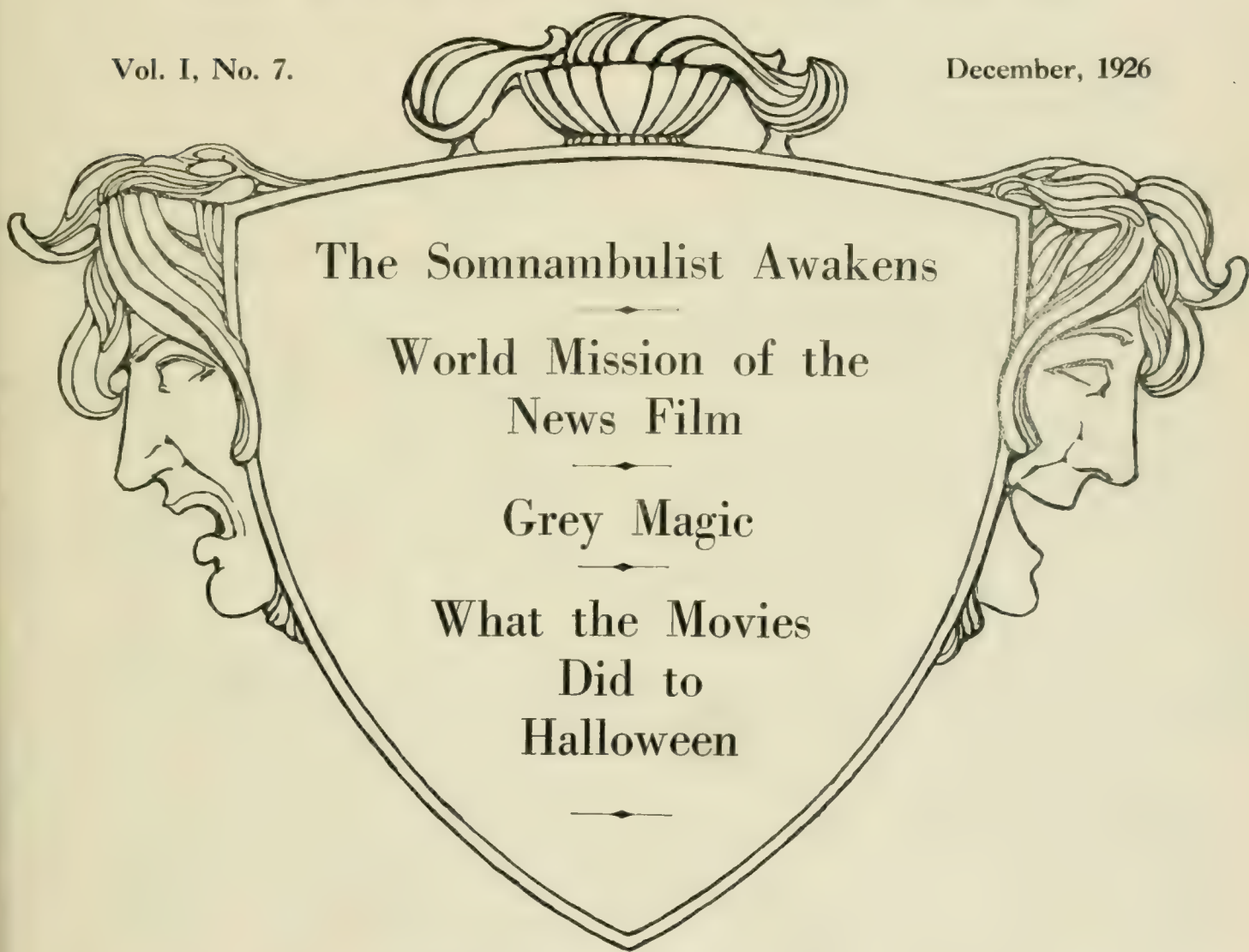
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(Combining "Exceptional Photoplays," "Film Progress" and "Monthly Photoplay Guide")

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Contents
for
December 1926

The Somnambulist Awakens, Editorial	A. B. K.	3
Grey Magic	W. A. B.	4
What the Movies Did to Halloween	Lamar Trotti	6
The World Mission of the News Film	Rutgers Nelson	8

Exceptional Photoplays

Potemkin	11
Hotel Imperial	12
What Price Glory	14
Return of Peter Grimm	15

<i>Selected Pictures Guide</i>	16-18
--------------------------------------	-------

FEATURES

The Blonde Saint	Upstage
Bred in Old Kentucky	We're in the Navy Now
Everybody's Acting	Wings of the Storm
Exit Smiling	Winning of Barbara Worth
The Flaming Forest	With Daniel Boone
The General	Through the Wilderness
God Gave Me 20 Cents	With General Custer at the Little Big Horn
The Long Loop	
A Regular Scout	

NON-FEATURE SUBJECTS

By the Wholesale	Pathe Reviews No. 51-52
Hula Hula—	Pathe Review n.s. No. 2
Honolulu Nights	Rolling Along
The Sporting Knack	

SHORT COMEDIES

Around the Bases	Felix the Cat in Land
Bring Home the Turkey	O' Fancy
Duck Soup	The Nickel Hopper

Christmas Program Pictures	18
Better Films Activities	19

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The Somnambulist Awakens

WHEN we first reviewed *The Cabinet of Dr. Caligari* after a special showing of the picture to the Exceptional Photoplays Committee in the Capitol Theatre, we wrote in part as follows:

"*The Cabinet of Dr. Caligari* is a revelation and a challenge. It is a revelation of what the motion picture is capable of as a form of artistic expression. It challenges the public to appreciate it and challenges the producer to learn from it. The revelation is there for all to see. If the appreciation fails, the motion picture itself, and all that it has promised, is in danger of failing.

"In *The Cabinet of Dr. Caligari* the motion picture for the first time stands forth in its integrity as a work of art. It is one of the paradoxes of art that it is at the same time an abstraction and something tangible in terms of our bodily senses. It is form and idea.

"The story of Doctor Caligari is a phantasy of terror told with the virtuosity of a Poe, in terms of the screen. Its emotions appeal directly to a universal audience. Even if stripped to its barest outline it would still compel our attention, for it deals with the fascinating problem of one person's supernatural control over another person. But it acquires the irresistible quality of all true art because it is told with such complete mastery of medium that its terror becomes an aesthetic delight. We find that we have shared the experiences of a madman without suspecting that he is mad; we have been transported into that sphere where man creates his own imaginative realities as an escape from the realities of life which constantly overwhelm without every completely satisfying him."

This high encomium was written in 1921. Today after a second viewing nothing has happened to make us change that unreserved judgment. For now again after a lapse of over five years the picture shines forth in its artistic integrity. With a minimum of advertisement or paid publicity *The Cabinet of Dr.*

Caligari has been running to packed houses for over four weeks at the Fifth Avenue Playhouse. It still dwarfs contemporary pictures of artistic pretensions and in its own field it has never been surpassed. Now more than ever we feel assured that it will go down as a landmark in the history of artistic pictures.

In concluding our review we also said:

"In *The Cabinet of Dr. Caligari* the motion picture has proved its kinship with the other arts. Its popularity ought to be assured. It comes to us at a critical period of our motion picture industry when the public is jaded by many inferior domestic pictures and our producers themselves are still at a loss as to how to get out of their rut. It should give the public a new standard and imbue the producers with the courage to live up to it. Is it too much to assume that the American public can appreciate the best when it is given a chance to see it?"

This also, is no less true today. The motion picture industry is still groping. It still pursues popularity to the exclusion of quality, and seeks to dazzle a jaded public by extravagantly spending money for flashy pictures on the plausible theory that the more money spent on a picture, the better it will be. But *The Cabinet of Dr. Caligari* was made for a trifling sum under the most penurious war conditions. Why not try giving a director as little money as possible, instead of as much as possible, so that he must give something of his imagination too?

The present success of *The Cabinet of Dr. Caligari* also answers the last question of our paragraph. A sufficiently large part of the American public will appreciate the best if given a chance to see it. The Cameo repertory and the more modest Fifth Avenue Playhouse experiment prove that up to the hilt.

In the inevitable extension of the Little Motion Picture Theatre movement to other communities in the United States, *The Cabinet of Dr. Caligari* deserves the post of honor in the vanguard of artistic pictures. It has done most to give that movement form and substance, to bring it from the realm of Utopia to the world of practical possibility.—A. B. K.

Grey Magic

THE first discovery of the Exceptional Photoplays Committee in its new research of unusual and, at present, unviewable films is *Chronicles of the Grey House*. This is a romantic German photoplay of the period of the Saxon barons. Its plot treats of the matter of two brothers' inheritance, the conflict being brought about by the elder brother's wedding of a beautiful serf girl among his father's retainers and the younger brother's strife for the lands and buildings through his calling down the law of the times which required surrender of heritage in the event of a noble male heir's marriage with a woman of serf rank. It is a kind of grand opera plot worked out with dignified leisure against a scenic background of medieval character—a background structurally, naturalistically and imaginatively seldom, if ever, equalled in motion pictures from the standpoint of stylistic photography and setting.

The outstanding quality of the picture lies in this use of background and its seizure by the camera. It

has been largely a matter of actual structural invocation. Castle, moats and outlying buildings have been manufactured by the stonemason's, the woodcarver's and the scenic artists's skill. In no sense are the results the same as those we usually look for as rising on the "lot"—the studio outdoor stage. Stone, wood and metal appear not as painted canvas and nailed-together stuff of the work-shop, but as materials of age, shaped and colored by use, against which wind and rain and sun have played for very long and which the earth has borne of old on her breast and clutched to her with slow-fastening hands of soil, root and tendril. From the antiquarian viewpoint the film is a museum with its exhibits set up in their natural aspect and environment. A past time is restored and life re-created. Scenery is made a part of mood and emotions. *Caligari* uses one kind of expressionism to do this, *The Grey House* uses another. The first is appropriate because it is fantastic and strikingly impalpable, as it should be to give the





air of terrible events. The second is right because it is reproductive and powerfully solid so as to give the feeling of slow, closing fate, of human life moving toward ruin in the midst of its massive and more-enduring monuments.

The Grey House film is a great picture as greatness relatively exists in cinegraphic accomplishment. It is art in its purpose, conception and meaning and in the way its creators have gone about its making. The first aim was to present pictures that would last in the mind after the screen became dark, as fine painting and etching linger as impressions when we leave the gallery. The second was to set in movement across the canvas a story of human events that would link the pictures with a deeper interest and make them expressive of a period of man's life and therefore memorable as a curtain before which drama is unfolded. That the plot is definitely romantic and of the narrative kind detracts no whit from the success of the attainment, for drama of great dignity and pictorial power springs every now and then in enchanting moments from the screen.

The whole picture is potent with this quality of enchantment. It has a curious magic. It is more

profoundly magical than *Caligari*; only the Swedish film, *The Stroke of Midnight*, approaches it in this respect, and only certain other Scandinavian films of medieval times resemble it. Their finish, however, is not to be compared with the wrought framework and aged, carved covering of *The Grey House*. Moreover, its photography utilizes the most modern knowledge of lighting and exposure. Close-ups, foregrounds and longshots preserve a matching of tone, color and light condition unrivaled. Sunlight falls as in nature. Evening sequences are dusky throughout. When the moon is out, its beams lie upon faces and objects nearby as they do upon the planes of distance, with not too much more outline and with little less eerie effect. The sum total impression received is that of silver greyness touched with the black of etching. It is a grey magic that finally casts the spell.

And here movement and quality of atmosphere have been caught more successfully than heretofore. Air and wind, just as light and shadow, have been photographed with truth. When the grasses bend or the boughs toss, an aeroplane propeller does not seem to be just beside the camera, nor someone throw-

ing sticks stationed overhead. Moorlands spread out and trees stand up, the first open to the light and shadows, the second fixed against the bending will of nature. Real rooms with real walls in real buildings are photographed by the light streaming through windows. Interiors are not flooded, but the light falls or converges naturally on groups of people standing in or passing through it. Where a window gives light, there light is derived, not through some crack in the scenery. The gain is immense in cinematic realism and pictorial truth.

In this film a ghost walks for almost the first time in cinematics. The suggestion of what could be done in screen treatment of the supernatural is overpowering. The screen sends chill and terror into the audience. This is a sequence where the dead wife of the elder brother appears as a spirit to warn him of a plot to abduct his son. Here the camera penetrates through flesh to the spirit world and shows its movement, and if that world may appear to the mortal sight, we feel sure the visual impression would be the

same as that which the film tells us it is. Done with this treatment Hamlet's ghost would stalk upon the ramparts without the audience feeling the phosphorous presence of a too fleshly actor; Banquo would come into the feasting hall an impalpable presence of horror; and the witches' moor would show not to Macbeth only but to the audience as well the shapes and shadows of his dread.

Surely there is an audience in America for this film. Yet it is a long film—full ten or twelve sumptuous and unforgettable reels. Someone here might feel impelled to edit it and someone to cut it; there would come a loss thereby to the person who can take his sitting before the motion picture in its dignity without yearning for slapstick or for pollyanna.—W. A. B.

(Produced by UFA. Story by Thea von Harbou. Directed by Arthur von Gerlach. Photographed by F. A. Wagner. Principal players, Lil Dagover, Arthur Kraussneck, Paul Hartman, Rudolph Forster, Rudolph Rittner.)

What the Movies Did to Halloween

By LAMAR TROTTI

Editor "The Motion Picture"

Motion Picture Producers and Distributors of America.

WHEN I am a little older I shall undoubtedly become reminiscent about the front gates I removed on Halloween and the porch chairs I hung in the trees, and the scares I gave to elderly ladies who ought to have known better than to fare forth on so unhallowed an evening.

There is many a good man and many a good mother too, I dare say, who would like nothing better than to wring my neck in company with a lot of other necks whose owners I might mention, except that the owners are mostly stolid and staid business men now with reputations to guard and with youngsters coming on who must never even suspect that their dignified fathers were guilty of anything more alarming than fidgeting on Sundays when they had to stay for church and failing to be tuneful in their singing of the hymns.

Halloween was always a great occasion with me. And like any great occasion it usually ended with a few broken noses, a battered right eye or two, and goodness knows how much destroyed property. In fact, a family considered itself pretty lucky if some member wasn't permanently disabled, shuffled off, or left to view a home in ruins and a neighborhood in tears. It took these things in the old days to have a good time.

But how things are changed! Somebody or other got the idea that destroying another man's property and scaring his wife out of her wits and blowing off a neighbor's thumb while burning down his barn were intolerable nuisances. Policemen got positively morbid about it. Everybody in fact thought something ought to be done—that steps should be taken. Everybody was interested and agreeable—except the children. They didn't even know there was an objection.

A few days ago another Halloween was observed or celebrated or endured—I forget just which verb is used for such a holiday.

In various towns throughout the country, I suppose boys were still boys and many irate fathers still barked their shins on knotty trees climbing for suspended rockers, that thumbs were blown off while barns were being burned down and that everybody had a good time paying for some enormous losses. I say I suppose so, because after all the boys of today aren't any better than their fathers were before them.

But Chicago wasn't among those cities celebrating or observing or enduring Halloween. Which is exactly the point I have been trying to reach for some time, even if I have become reminiscent in advance of my years. But thereby hangs a tale, as the saying goes. And the tale is this:

The good citizens of Chicago decided that Halloween could be celebrated just as enjoyably and honorably to the satisfaction of All Souls by sanity as by wantonness. The superintendent of schools thought so. The mothers and fathers thought so. The teachers thought so. And the children supposed so.

Anyhow, everybody agreed to try it—once anyhow. Everybody began talking about Halloween—a Sane Halloween. But the school authorities did the loudest talking. They talked to the moving picture man.

As a matter of fact they talked to the Balaban & Katz theatre management and to the Chicago Theatre Owners and to the industry generally, and after outlining what was proposed, it was agreed that sixty-nine motion picture theatres in the City of Chicago should be turned over to a special children's program on Saturday morning before Halloween. Programs of pictures which the children would like particularly were arranged.

Two hundred and twenty-six public schools, eighty-one parochial schools, and one private school were invited to participate.

On Saturday morning 112,450 seats were filled amid what anybody who has ever been to a Saturday morning showing for children knows must have been the cheers of a victorious army on the heels of a fleeing foe.

The Chicago schools are quite large, averaging about 1200 pupils to a school, and it was possible therefore to invite only the older pupils.

There was no expense to the schools and no money was spent by the Sane Halloween committee of school and civic authorities. But the shows cost approximately \$225,000—a sum born by the theatres involved and covering loss of income from films, depreciation of one day's business, and actual operating cost of light, music, and service.

Barney Balaban was chairman of the motion picture committee and Jack Miller and J. J. Simpson were members of the executive committee, working with William McAndrews, superintendent of schools, and the various civic group representatives interested. About thirty such groups were enlisted in the work, including the State and City Federation of Women's Clubs, Association of Commerce, Union League Club, City Administration, Public and Parochial Schools, the League of Women Voters, and the like.

Balaban and Katz made a news reel which was shown throughout the city calling attention to the necessity for safe and sane observance of Halloween.

And what were the results of this lesson in civic conduct?

R. O. Witcraft, principal of the Lloyd School in Chicago, sums up the results as follows:

"We gained several things by the use of the

theatres. First, the pupils were impressed by the magnitude of the project, in meeting several other schools at the theatre all equally interested in a sane Halloween. A bigger civic consciousness was thus aroused.

"Secondly, we thereby offered a quid pro quo; you are given this fun and entertainment, now sacrifice your inclination to rowdiness.

"Thirdly, an opportunity was given on Saturday, on the brink of the time when the revelry would break out, to make a final appeal. This appeal was made in many cases by locally prominent men, enlisting support outside the school management.

"Fourthly, we secured publicity through the news reel showing well known people aiding our work.

"Chicago was 97% as orderly on Halloween as on any other evening."

The shows were really a test in civic conduct and in order to determine results accurately, Mr. McAndrews asked the cooperation of parents everywhere.

"Don't let children go out on the streets without extracting a pledge from them that they will attend one of the parties arranged by the Board of Education or park boards and that they will refrain from vandalism," he urged.

The parties were the culmination of several weeks' preparation for a sane observance of Halloween and their success is attested by the record quoted by Mr. Witcraft.

And thus, so far as I know, ended the old Halloween in Chicago.

Suggested Code for Critics and Public

By Symon Gould, Director Film Arts Guild

(1) Fidelity to the individuality of the cinema art. To what degree does the film make use of the inherent and intrinsic possibilities of this new art? (2) Story. Is the photoplay a mere transposition of a novel or a play, or does it attempt to create its tale in terms of true cinema? (3) The cast. Are they merely transposed from the stage with all the routine tricks of the stage, or have they developed the art of pantomime with a true and inspired talent? (4) Photography. Has the camera man made full use of his instrument, extracting from situations and groupings of characters certain "angles" and "shots" which set off the scenes and action most vividly and penetrate to the core of their meaning? (5) Titles. Has the use of titles been minimized? Have they been used sparingly—as a pique to the imagination—or have they been sprinkled over-generously, beclouding the continuity and characterization, and used as props for the general weakness of the film? (6) Composition.

(Continued on page 10)

The World Mission of the News Film

Emanuel Cohen, Editor of Pathe News, Is Interviewed Following
a 14,000 Mile Tour Through 11 European Countries

By RUTGERS NEILSON

HOW many of us have ever stopped to think what an important factor the News film plays in world affairs and international understanding? Emanuel Cohen, Editor of Pathe News, the pioneer in its field—having been established for over fifteen years—recently returned from a seven weeks' European tour, studying conditions and enlarging his Foreign Staff. Shortly after his return to New York we visited Mr. Cohen to ask him about Pathe News in general as well as some particulars about his trip. In the course of our talk he touched upon an interesting and important phase of his work, bringing to our attention the world-wide mission of the News film, which is even more important than its value as a unit of screen entertainment.

"There are three types of news", Mr. Cohen explained. "First there are sudden news events like the Japanese earthquake, the Santa Barbara earthquake, the Shenandoah disaster and the recent Florida hurricane. These events happen out of a clear sky, as you might say, with no forewarning.

"Second, we have the field of impending events, or those happenings which occur as a natural result of preceding conditions. A notable example of this was the Smyrna fire, resulting from the war between the Turks and the Greeks in 1922. One could not foretell the Smyrna fire, but by keeping close to the news scent of the situation, it was apparent that some tragic occurrence was at least very likely, in one form or another. We were fortunate in this particular instance, for not even the newspapers kept their reporters in the zone of military operations, and no other still picture company or motion picture company was in the field, so that, as a result of our judgment in this field of impending events, we were able to obtain an exclusive picture.

"The Smyrna fire film was received in New York and released exactly fourteen days after the fire took place, 8,000 miles away. This was the result of a special boat chartered for a trip to Italy, where a plane, engaged in advance, was waiting to transport the film to Cherbourg to meet a trans-Atlantic liner.

"Third, we have the scheduled events, events which are announced to take place on a certain day, such as the inauguration of a President, the opening of the World's Series or the Yale-Harvard football game. In order to obtain pictures of events, especially those of the first and second class, one readily sees how necessary it is to maintain a world-wide organization with men stationed at critical points so that they not only cover the scheduled events that occur in those territories, but also are within reach of any unexpected events or can follow up impending events. The Pathe News in its fifteen years of experience has developed such an organization so that the reel we now produce represents the total work of thousands of men distributed everywhere.

"Very often I am asked how we are able to get men to the scenes of action in every part of the globe. People wonder as they sit in the theatre how we could possibly have reached the scene of an accident in time to obtain a picture. In some instances it is pure accident—the luck of a reporter who may be walking nonchalantly down the very street on



SCENE FROM THE MIAMI HURRICANE TAKEN BY THE PATHE NEWS CAMERAMAN

which a building is collapsing. But in the main, it is efficient organization, careful study and preparation and quick transportation that make it possible for us to obtain these pictures.

"Quick transportation is especially important. A newspaper man can often write a story from beyond the zone of action or from hearsay, or he may inject into his story his own color and imagination, and then all he has to do is telegraph or cable his headquarters. The news film has no such easy short-cut.

"In the first place, when an event occurs a man with his sixty-pound outfit must be transported to the scene of action. In the second place, he must be within range of the action in order to obtain a pictorial description of the event. In other words, if there is a gun firing in military operations, he must be close enough to get the gun in operation, or prisoners surrendering. Even the longest focus lenses used will still compel him to get close enough to show close-up scenes. And then, after his picture is made, he

cannot at the present time wire it. He must actually ship it here to New York physically.

"This calls for an intimate knowledge of the most expedient methods of shipment, whether by train, boat or airplane, and of connections between boats and trains or airplanes. A correct example of how news film is rushed to headquarters is presented in the dramatic covering of the Florida hurricane by Cameraman Ralph Earle. On the first warning of the impending storm he prepared to photograph it and was in the midst of the hurricane throughout its devastating sweep over Miami. He was injured but continued to grind his camera and was at one time imprisoned for six hours in a wrecked building.

"Unable to communicate with the Home Office of Pathe News for instructions, he left the devastated area and managed to get to Jacksonville, where he established wire communication with New York, advising that he would take the film himself. Immediately an airplane was chartered which took him to Atlanta, where Pathe News had made arrangements for another plane to meet him and make the next lap of the trip.

"Earle, almost exhausted from injuries and hunger, but refusing to surrender his precious film, was carried from the plane to another one piloted by Doug Davis, winner of the recent aerial races at the Sesquicentennial in Philadelphia. This plane, enroute to Charlotte, was forced down in fog and storm at Greenville, N. C., Earle then commandeering a fast automobile, which caught the Birmingham Express.

"He was met at Charlotte, N. C., by a Pathe News representative who had made arrangements for another plane to meet him at Bolling Field, Washington, D. C. Leaving the train at Arlington and speeding by fast car to the flying field, Earle entered a Curtis airplane with Pilot G. W. Maxim and was off on his last lap.

"The plane bringing Earle was sighted over Jersey City at 4:32 P. M. and landed a few moments later at West Side County Park. Immediately upon landing, I received from Earle's own hands the precious film record of one of the world's worst disasters.

"Earle, due to the exposure of taking his films amidst the hurricane and his insistence upon standing by his film recordings until he could personally deliver them to the editor of Pathe News, was in a state of near exhaustion. He was immediately attended by Dr. Alexander Altschul, of New York City, whom I had summoned in response to a telegraphic message from Cameraman Earle from Orange, Va., reading:

"'Kindly get doctor soon as possible to take care of feet and legs stop Three days in salt water and sand without removing shoes has resulted in bad condition'.

"As soon as the daring Pathe News cameraman was placed in the hands of the doctor, his news scenes from Florida were rushed to the Pathe News Laboratory at Jersey City Heights, where prints and titles were made in record time, so that the dramatic scenes shown in these first pictures from the hurricane disaster zone might be shown on Broadway screens at the evening show.

"Then, again, after we have obtained these pictures through such expeditious efforts, we are still faced with the problem of getting them to the theatres, so that the public may see the news while it is still hot. In all these instances, and many more, we have shipped the prints from our laboratory zones to the theatres throughout the country so that they arrive in many cases from twenty-four to forty-eight hours after the event. You will readily see that the organization of a news film requires not only an organization of camera reporters, but also an organization of transportation men to move the negative from the cameraman to the laboratories and from the laboratories to the theatres.



EDITOR COHEN IN THE SOVKINO STUDIO NEAR MOSCOW WITH DIRECTOR TRAININE AND COMPANY

"The make-up of the news reel is another important item. In the first place, it is our policy in the Pathe News to give to the public and to the exhibitors what the news film or newspaper is supposed to give—the big events of the day. Second, our aim is to contrast the great news events in the field of politics, sport, invention, social progress and so forth, with pictures of human interest events. Our aim here is to get as much variety as possible.

"It is, above all, our policy to give the exhibitors something different from what they can get in the rest of their films so that they can balance their programs and meet all requirements of the theatregoing public.

"Years ago the news film was used as a 'chaser' between shows. Its manner of exhibition was that of a 'chaser' and it served as such. I do not blame the

public—perhaps the quality of the news film in those days was not entertaining enough. There are at the present time very few instances where the News is used as a 'chaser' for the people will stay to see it.

"I believe that any exhibitor who desires to obtain the full value of the news film in his show should always arrange to exhibit it at the beginning of the show. If put at the end of the show or in the middle, it sounds a discordant note. The audience is not prepared to receive it and therefore does not get its full value. Music has a powerful effect in putting the news reel over as it does in every type of production."

Editor Cohen briefly outlined the necessity for frequent European trips and then gave us many interesting facts relative to the world mission of the news film.

"The news film has a far higher mission in the world than the mere entertainment of its millions of followers", declared Mr. Cohen in discussing his survey abroad.

"Ever since its inception Pathe News has carried on a quiet but vitally effective campaign aimed at bringing about greater understanding and sympathy between nations, by showing one part of the world how the other parts live, what problems they face, what means they are taking to solve them. My trip has further convinced me of the importance of this phase of news film activity and, I might truly say—responsibility.

"It is just this sort of endeavor that, in the belief of President Coolidge, will eliminate the bitterness now felt in certain quarters of Europe for the United States and the animosity of American nationals towards their country's European critics.

"One thing particularly impressed me abroad. I found wherever I went that Pathe News has a prestige, a standing in the minds of individuals and governments, that makes its name an 'Open Sesame' even in the highest circles. This prestige is based, primarily, on the absolute impartiality and fairness with which the News presents its message and the realization that through the News every country in the world may tell its story, state the problems and hopes of its people, with full assurance that our presentation to the American public will convey an unbiased and impartial view.

"Our European neighbors know that Pathe News considers it a solemn duty to deal solely in facts—to picture the truth. They feel that when we cover any of their activities, fairness and veracity will characterize our efforts. Fearing no misrepresentation from us they have a decidedly friendly attitude toward Pathe News.

"The continuation and furtherance of this service of understanding is assured by the high character of the personnel of the Pathe News Foreign Staff. This unit is composed of natives of all countries, who have

submerged self and race in their loyalty for the cause in which they are striving. They have adopted the American spirit of organization and work as systematically and efficiently as if they were right in our editorial office instead of thousands of miles away from headquarters.

"There are no boundaries or barriers for the efficient News cameramen, they have discovered ways and means of surmounting difficulties that otherwise would seriously hamper the covering of stories and the speedy transportation of film. Cameramen Ercola, Glattli, Wyand, Alberini, Stindt, Dely, Missir and all the others of the Foreign Staff have all details down to a science and are functioning better all the time. In view of possible trouble in Eastern European countries where the spirit of war is still in the air, where borders are still massed with troops and where clashes are not infrequent, I added a number of new correspondents to be prepared for any events that may occur. We must not only cover those that actually occur, but also be ready for any possibilities.

"It was my privilege during this trip to enter Soviet Russia and I found it an extremely interesting experience to be able to study at first hand all the contradictory reports that filter across the border, many of them concocted outside the country. Russia, covering one-sixth of the world's habitable surface and with a population of 140,000,000 must be covered by Pathe News just like any other part of the world. The walls of mystery that have so long surrounded Russia have been penetrated. I perfected arrangements with Russian cameramen that assure Pathe News of a constant supply of exclusive pictures of the Russian people that will be absolutely unbiased and unprejudiced.

"It was also my privilege to visit a number of prominent personages in various countries, particularly Premier Mussolini of Italy. This was indeed a pleasure, for I had long desired a better understanding of this historic figure and his policies in order that we might more accurately portray Italian events in our issues. I also visited a number of prominent inventors and scientists who are working on the perfection of devices aimed at improving the motion picture industry.

(Continued from page 7)

Have the groupings, backgrounds, arrangements of objects, &c., been carefully composed to support the full significance of a situation? Do the scenes etch themselves on the memory or are they merely stereotyped? (Vide "Caligari".) (7) Direction. To what extent has the director utilized these suggestions in his work? To what extent does the direction bear the imprint of his individuality? To what degree does it differ from the work of any other director?

EXCEPTIONAL PHOTOPLAYS

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A department devoted to an impartial critique of the best in current photoplay production. Each picture before being listed, is thoroughly discussed by a volunteer committee composed of trained critics of literature, the stage and the screen, who are the sponsors of this department. The printed reviews represent the combined expression of this committee's opinions. The reviews aim to convey an accurate idea of the films treated, mentioning both their excellencies and defects, in order to assist the spectator to view the productions with increased interest, appreciation and discrimination. The reviews further try to bring to the attention of the reader of special tastes or interests, or of severely limited time for recreation, those photoplays which genuinely contribute to the art of the screen.

SECRETARY
AND
DEPARTMENT
EDITOR

ALFRED B. KUTTNER

Potemkin

Directed by.....S. M. Eisenstein

Acted by members of the Moscow Art Theatre
and the Proletkult.

IT was good news to hear that *Potemkin* would at last be given a public showing at a New York theatre for all to go and see. This definitely puts an end to the private petting parties to which this picture has been treated both abroad and in this country. For now the public will be able to judge for itself and incidentally to judge whether Max Reinhardt and Douglas Fairbanks were right, and also many prominent critics and art lovers.

When the preliminary notice of *Potemkin* which appeared in our last issue was written a public showing for the picture had not yet been assured. But this advance review had been written in hopeful anticipation of just such an event and for the sake of stimulating a discussion which might accelerate the time of its coming. For as soon as the Exceptional Photoplays Committee of the National Board of Review had viewed *Potemkin* it realized that it had seen an unique entertainment and one which contained important contributions to the theory of motion picture making.

Potemkin is innovational both in subject and in treatment. In 1905 the crew of the battleship Potemkin, anchored off Odessa, mutined after vain protest against contaminated meat rations and either slew or drove off its officers. The people of Odessa sympathized with the crew and were massacred by a suddenly arriving detachment of the Czar's Cossacks. The Potemkin took refuge in a Roumanian port and surrendered to the Czar's Government upon the promise of immunity. This promise was broken and the crew was partly executed and partly exiled to Siberia.

The picture is a faithful reproduction of this historical event. It is neither fictional nor fictitious, seeks in fact to avoid this quality altogether, by adhering as much as possible to a literal transcription and reproduction of officially documented facts. Thus

it assumes, as was pointed out in our preliminary notice, the aspect of an enlarged news reel, as if a news reel cameraman had anticipated the occurrence and had gone to cover it.

Potemkin therefore has no story thread in the ordinary sense of the word, and no hero. The action is carried by groups of people, the crew, the officers, the population of Odessa, the Cossacks. Our interest does not become attached to any particular individual. It is entirely absorbed in the idea of the picture, the revolt against tyranny, the happiness of sudden freedom, and the release of generous impulses that well up in the breasts of those who have suffered oppression. Then, as a counter movement, the tragic motif enters to say, as Shakespeare said in his tragedies, that in this world of ours the good and the innocent often perish.

The real hero of this picture is humanity. When Max Reinhardt, the most noted European stage impresario, saw *Potemkin* he is reported to have said that "Now, for the first time, I am willing to admit that the stage will have to give way to the cinema." It is easy to understand what Reinhardt meant. He had specialized in mass drama on a huge scale both in large theatres and in open air arenas. The effort broke down from its own cumbersomeness. The spectator could not take in the whole spectacle any more than you can really take in a three ring circus. His magnified theatre suffered from two major handicaps which do not apply to pictures. The theatre spectator is stationary and the movement of a spectacle can only go forward; it cannot freely go back and repeat a previous effect. In a picture the spectator can be moved about at will as the camera moves and any effect can be instantly re-enacted.

Potemkin plays rings around the stage spectacle; it achieves its desired effects with the apparently effortless characteristic of all good art. It plays havoc no less with our previous notions of what constitutes proper material for making a picture. We had just arrived at the notion that pictures must cease to borrow from literature and must be made from original scenarios cinemagraphically conceived. *Potemkin* seems to say that not even this is necessary.

It fosters the revolutionary idea that anything, cinematically photographed, can be made to fascinate the eye. A clerk, getting up in the morning, washing, dressing, breakfasting, on his way to business, at work during the day, returning home to supper and in the evening going to a movie, could be made into an absorbing picture.

One wonders what would have been the history of pictures if the first directors, instead of going in for trick effects and photographing train robberies, had set out to photograph simply what they saw, had allowed the camera to lead them into its virgin field of new wonders instead of harnessing it to the treadmill of the jaded drama. Perhaps *Potemkin* indicates that the motion picture will have to go back to this age of innocence, that it must, like the Romantic Movement of the early Nineteenth Century, recapture its innocence if it is to avoid the same death which is gradually stiffening the theatre.

The attempt was made in our comment on the picture last month to convey some idea of the technical theory on which, apparently, it was produced. Perhaps the most notable device was the shortness of the sequences and their continuous change; some of them are only ten frames long. This is responsible for the extraordinary "liveness" of the picture, its vibrant quality. The camera roves about with a sort of gasping haste as a person actually on the scene might do in a vain attempt to remember everything that is passing before his eye, with the only difference that the camera never loses what has once passed before its lens. A further effect is achieved by preferring the part to the whole, constructing the sense of the whole by emphasizing the parts. Thus the whole cruiser *Potemkin* is rarely shown but we get a marvelous sense of it by seeing what each part is there for and how it works. The ship becomes animated for us, it becomes active to the point of acquiring a personality. The same technique is applied with equal success to the mob scenes. Here again the effect is never studied; the people move oblivious of any megaphone; their gestures are never tuned in unison. The naturalistic quality of these mass movements is a distinct advance over even the best German achievements in this important part of motion picture art. When we consider that S. M. Eisenstein, the director, is only twenty-eight years old and that this is only his second picture, the promise of further contributions from him to the art of the screen seems bright indeed.

(Produced by the Moscow Art Theatre. Distributed by Amkino Corp.)

"Of those who say 'we are giving the public what it wants,' I would ask 'which public?' A vast portion of the public has never been touched by the magic of the screen nor will it be until more frequent achievements of permanency and universality are shown."—*Maurice Tourneur*.

Hotel Imperial

Directed byMaurice Stiller
Photographed byBert Glennon

The Cast

Anna SedlakPola Negri
Andreas Farkas (*Almasy*)James Hall
General JaschkiewitschGeorge Siegmann
Elias ButtermannMax Davidson
TabakowitschMichael Lavitch
Anton KlinakOtto Fries
Baron FrederiksonNicholas Soussanin
Maj. Gen. SultanovGolden Wadams

A WARTIME story, part romance, part thrilling adventure, swiftly moving and expertly told in the language of the camera, gives us back the Pola Negri we have known of yore and effectively wipes out the stigma that had become attached to her of a good actress gone wrong. Her come-back has little of the spectacular about it; she does not burst upon us in a glittering, overwhelming role which dwarfs the picture. A modest wedding to her art, not a suspiciously splendid cathedral ceremony has "made a good woman of her" again. A first rate Pola in a first rate picture makes a conjunction that is auspicious for the future.

The story is told swiftly and economically with the camera industriously searching for significant details and making the most of them. The opening scenes are laid in an old world hostelry of ancient vintage with individual heating plants for tin bath-tubs encased in wooden frames and other signs of traditional inconveniences. Hither has staggered an exhausted Austrian Hussar officer after a vain attempt to ride through the encircling Russian lines. We see him first charging through the town in the murky night with a handful of companions only to run into the Russian sentries. Luckily escaping by taking refuge in the hotel he drops down on the nearest couch, dog tired. This brief alarm and skirmish in the suddenly awakened quiet streets and the utter exhaustion of the hard riding, worn soldiers, effectively creates the atmosphere of war without panoramic shots of battlefields.

The aristocratic officer, Lieutenant Almasy, is discovered by Anna Sedlak, the hotel chambermaid. A hurried consultation takes place between herself, the factotum of the hotel, and the cook. The presence of the Austrian is embarrassing. They will all be suspected by the Russians if they shelter him, and the cook is worried about his own skin. But Anna is a romantic creature, much given to reading novels about princes and maids of low degree. Here is a chance to live one of her romances. She has the officer masquerade as the hotel waiter despite the dangerous doubts and jealousies of the cook.

This perilous situation suits Almasy very well. There is no way of escape anyway and here he is in

a position to spy upon the Russian staff and possibly obtain some information useful to the Austrian cause. For the present at least he is safe. Meanwhile, General Jaschkiewitsch, the leader of the Russians, has gotten the typical angle of conquest on Anna. She has her hands full trying to ward off his advances and to shield the hero of her romance; she is getting more thrills than she has been bargaining for.

The next move of the Russians is contingent upon the information of a famous spy who is sent out once more to penetrate the Austrian lines in the guise of a peddler and report on the Austrian artillery positions. Almasi, as yet unaware of or indifferent to Anna's interest in him, focusses his attention upon this spy. That is his man and he intends to get him.

Meanwhile General Jaschkiewitsch does not intend that Anna shall put him off much longer. He has bought her an outfit of fine lingerie hoping that they will further his coy suit. But Anna plays him along though at the sacrifice of Almasi's scarcely awakened illusion about her. Almasi proceeds to dispose of the returning spy by shooting him in his bath before he can divulge his vital information. He does this with little forethought for his own safety, intent only upon saving the Austrian cause, and probably quite willing to be shot for his pains.

But now Anna pulls her big scene. Things have been working out quite according to the best pattern of her favorite reading. Here is a chance for her, lowly maid, to save her Prince Charming. But, be it said to her credit, she has probably quite forgotten about the literary lure of the situation for she has fallen deeply in love with the handsome officer. She clears him before the court-martial by throwing away her reputation, saying that Almasi was making love to her in her room at the time of the murder. Poor Jaschkiewitsch, wasting his hungry heart and his fine lingerie on such a trollop! Almasi slips away that night and helps to turn the impending battle against the Russians.

This story, intriguing and well constructed as it stands, is told in satisfying picture form by a director and cameraman who knows their business thoroughly. Scene flows naturally into scene, and the connection between sequences always smoothly satisfies the visual expectation. To know your technique and to use it while hiding it, so that the imagination of the spectator can always revel in the effect without becoming too conscious of the means employed to achieve that effect is the secret of good art, here as well as in any other medium. To give just one example. Jaschkiewitsch, in his cups, pours wine unsteadily and impatiently as his mind is on Anna. But the spectator is simultaneously interested in Almasi's plan to dispatch the spy. We see the wine spilled over the table and dripping down to the floor. As we watch it, the camera dissolves directly to the water running out of the taps into the bath which is to be the spy's

last. And we foresee that where wine and water is flowing, blood will soon be flowing too. A piece of imaginative camera work!

The acting is on a par with the direction and camera work. As we have already said, Pola Negri does work that is unostentatiously good. Her acting makes the picture. It is not a case of the picture making the actress. Which is as it should be. And with no over-emphasis on her stardom, the good work of the other actors can stand forth without invidious comparison. Their efforts too, help to make the picture. James Hall as Almasi earns shoulder to shoulder merit with Miss Negri. George Siegmann as General Jaschkiewitsch does a fine piece of character work without any of the Von Stroheim exaggeration.

Hotel Imperial was directed by Maurice Stiller, the Swedish director, under the auspices of Erich Pommer, the German production genius, with the help of Bert Glennon, an American cameraman, after an American adapter had worked upon the play from the Hungarian author, Lajos Biro, for Pola Negri, the Polish star. Quite an international conglomeration, showing perhaps that good motion picture art can flourish wherever talent is gathered together whether here or abroad.

(From the novel by Lajos Biro. Adapted by Jules Furthman. Produced and Distributed by Paramount.)

A HAPPY ENDING

It has come to our notice that *The Temptress*, reviewed in the Exceptional Photoplays department of our magazine's last issue, has been tagged with a conventional happy ending—at least in the prints intended for general circulation. The film in its original form closed with a scene which, while melodramatic, showed the heroine—quite convincingly—at a turn of the road to which fate logically might have led her. To that extent there was evinced a conviction on the part of the producer strong enough to set aside what are usually considered box office demands—that is, in particular, the desire of the popular audience to have its finales trimmed with a wreath of orange blossoms bearing a card of assurance that "they lived happily ever after." While this change in *The Temptress'* ending does not necessarily change the decision that the film is one of sufficient merit to be listed among the exceptional pictures, it does warrant a toning down of whatever enthusiasm was displayed as to its approach to plausibility and truth. At the end of our review last month we said, alluding to the film's closing sequence: . . . "here the thin ghost of a de Maupassant or an Anatole France seems for a moment to stand, considering the strangeness of human adventure with finger on lips—." Because we wish to make our feeling always as clear as possible to our readers, we withdraw this statement. It is true that a happy ending to this film tends to make the strangeness of human adventure all the more strange, but not with a strangeness that the two authors named would ever have been the least bit interested in. And as for their ghosts, they would have fled the scene.

What Price Glory

Directed byRaoul Walsh
 Photographed byBarney McGill

The Cast

Sergeant QuirtEdmund Lowe
 Captain FlaggVictor McLaglen
 CharmaineDolores Del Rio
 Hilda of ChinaPhyllis Haver
 Carmen of the PhilippinesElena Jurado
 Camille, the CookMatilda Comont
 Lieutenant MooreLeslie Fenton
 Private LewisohnBarry Norton
 Private KiperTed McNamara
 Private LipinskySammy Cohen
 French MayorAugust Tollaie
 Cognac PeteWilliam F. Mong
 MulcahyPat Rooney

WHAT PRICE GLORY is rattling good entertainment plus a Jewish-Irish comic strip, plus war hokum, lit up with occasional grandeur, salted with forthright human nature, and spiced with petticoat appeal. It is a rip roaring, Hell's bellying, thunder-and-lightning performance. Nobody could honestly sit through it without getting a laugh, a thrill, and perhaps a shock. It is one grand and glorious movie made for the movie goer and getting him just at the very moment when he was all set to be gotten in just that way.

What Price Glory has both the advantages and the handicaps of a follow after. It did not have to take any pioneer's risk. When King Vidor was finished with *The Big Parade* he did not know what he had fashioned, just as Laurence Stallings and Maxwell Anderson did not know whether their play would not be mobbed off the stage when they wrote "What Price Glory." Both these dramas, it must be remembered, had the quality of a daring protest. They were attempts to say that the War was not only glory and patriotism and high idealistic self-sacrifice. It was also for many among those present, nothing more than a continuation of their natural cycle of egotistical, animal activities, with no apology for being just that, plus occasional flashes of an often unwilling heroism. In its original intent Stallings' irony and bitterness, notably in *The Big Parade*, cut even deeper than that. He was protesting against the hollow, smug literary productions of the day which dressed up our soldiers as heroic puppets because a willfully blind and sentimental public wanted to see them that way.

At that time it took courage to say that many of our soldiers were mainly interested in wine and women, that their personal animosities concerned them more than the somewhat Messianic democracy for the sake of which we officially went into the war. *What Price Glory* reaps all the benefit of this successful protest. Its makers knew that the public today was sold

so on the idea that soldiers were concerned only with wine and women and that they were at all times inexhaustible humorists, that they could universalize the idea. They could safely make a picture showing war to be a vast orgy into which actual battle came only as an occasional nuisance and interruption.

We do not wish to be misunderstood as having any censorious objections to this omnipresence of alcohol or as gainsaying most of the humor of the picture. The reader has perhaps been present at a dinner party where a slightly inebriated guest insisted upon unloading all his funny stories. Each of his stories may have been good but they monopolized the entire conversation and prevented us from getting acquainted with other interesting guests, making a rather top-heavy evening of it. Something like that has happened here, leading both to an artistic distortion and a swerving from the truth to life quality which no work of art can afford to neglect.

Starting with their premise producer and director turned out just the sort of picture one would have expected and did it startlingly well. Sergeant Quirt and Captain Flagg are mighty in their cups, unquenchable in their profanity, and irresistible in their rough and ready love making. The various side-shows are no less effective. Privates Kiper and Lipinsky make an uproarious vaudeville team and their little drunk act is just about as uproariously funny as any scene of inebriation ever put on the screen. Charmaine is all that could be desired as a typical soldier's light o' love and a distinct compliment to Sergeant Quirt's and Captain Flagg's excellent taste in "broad". Yes, the soldier's life is a merry one.

Now all this, while it is very good is also very obviously hokum. There is something too much of this, as Hamlet remarked to Horatio. It goes on and on for over eight reels out of the twelve with never a company regulation to dampen the goings on or an M. P. in sight to curb the general exuberance. These shadow soldiers missed half the fun which came in doing the forbidden things and getting away with them under the nose of their superiors. They did them without the excuse of celebrating a victory or enjoying a leave of absence behind the lines. They did them, we suspect, largely because the director of the picture asked them to oblige.

The picture contains two scenes of battle action when the merry marines are called away so inconsiderately from their favorite dish in order to push back the enemy. We leave it to more competent military authorities to judge whether they approached the real thing. To us they seemed rather movie in conception and execution, fire-works rather than gun fire, with trenches suspiciously intact after heavy shelling and ineptitudes like Captain Flagg running the entire length of his company to give his commands instead of having the sergeants pass them

down the line. But they would pass if they held any real interest in the story.

That is where the construction of *The Big Parade* was both better and simpler. There, too, the spectator's sympathies were involved in the fortunes of several individual soldiers. Then, when the army moved forward into battle we continued to follow these men and found ourselves vitally concerned in their fate. That is obviously the way to keep the interest in a battle picture intact. The human interest is preserved and the narrative goes on uninterruptedly. Your battle scenes mean something then instead of being mere News reel inserts. A good picture should be either one thing or the other, a portrayal of actuality or consistently fictional.

That is the major artistic fault of the battle scenes in *What Price Glory*. For the most part the protagonists of the story disappear into them and our interest disappears with them. From this point of view too the magnificent lines of the original play, "There's something rotten about a world that's got to be wet down every thirty years with the blood of boys like these!" is almost out of character in the mouth of the Captain Flagg of the picture. It sounds dangerously like a rhetorical title.

Thus on the whole *What Price Glory*, despite its successful bid for amusement values, is artistically lazy and complacent. Its construction is episodic, without any sense of plot. Sometimes the flow of the story comes to a dead stop as it deliberately pauses for the long series of flash-backs showing the peace time occupations of half a dozen privates, or for some irrelevant comic insert. We hold no brief for the dramatic perfection of the original play. It too was a deliberately episodic character study but with this granted each episode had the merit of appropriateness and plausibility. Everything that happened could have happened to that particular outfit. And Charmaine neither strewed flowers on soldiers' graves nor came to feel in the end that real love was best after all. She remained incorrigibly what she had been in the beginning.

As far as the acting is concerned—*What Price Glory* is lifted by one masterly performance. Far out ahead of Edmund Loew's attempt to simulate Sergeant Quirt's smooth toughness by making faces and narrowing his eyes, and Dolores Del Rio's rather studied effects, the work of Victor McLaglen's as Captain Flagg is a joy to see. He fully measures up to Wolheim's original creation of the part. He is earthy and profane, gloriously unashamed of himself, the professional soldier to the life.

(From the play by Laurence Stallings and Maxwell Anderson. Adapted by J. T. O'Donohoe. Produced and distributed by Fox.)

The Return of Peter Grimm

Directed by Victor Schertzinger

Photographed by Glenn McWilliams

The Cast

Peter Grimm Alex. B. Francis

Frederik Grimm John Roche

Catherine Janet Gaynor

James Hartman Richard Walling

Andrew MacPherson John St. Polis

Rev. Henry Bartholomey Lionel Belmore

Mrs. Bartholomey Elizabeth Patterson

Marta Bodil Rosing

William Mickey McBan

Annamarie Florence Gilbert

The Clown Sammy Cohen

THE RETURN OF PETER GRIMM is still vivid in the memory of most theatre goers both on account of the theme of the play and the outstanding performance of David Warfield in the title role. The immense success of the play was justified not only by the intriguing nature of its subject—the return of a person's spirit after death—but by the delicacy of its stage craft which avoided the nemesis of incredulity with consummate skill and made the play a personal triumph for Mr. Belasco.

In turning any play into a picture the sacrifice of the dialogue and the problem of inventing cinographic equivalents for this sacrifice is a constant problem. In *The Return of Peter Grimm* that problem presented itself to an unusual degree. For the play was truly "enriched by discourse" in the form of a kind of Platonic dialogue on the question of immortality between Peter and his friend, Dr. MacPherson, representing respectively the mystic and the skeptical point of view.

This humanistic quality, which in the play often made the spectator willing to pause and listen, goes pretty well by the board in the picture version. Nor is the problem re-stated with equivalent pictorial imagination. What is mainly left resolves itself into a mere novelty plot interest through having the dead Peter very much present in a sort of ectoplasmic form in order to unravel the plot and rectify some of the mistakes of his life.

Here, of course, the picture excels. Either by means of double exposure or through a method of mirrored reflections the spirit of Peter is made to appear at will, with his unfelt embrace of the arm around a character's shoulders or his staying hand upon some object held by another, so neatly fitted into the negative of the direct camera that the illusion of his ghostly presence is complete. But whether this mechanical perfection makes up for the loss of those qualities of the play already mentioned, especially for anyone who has seen the play, must be left for the spectators to decide.

(From the play by David Belasco. Adapted by Bradley King. Produced and distributed by Fox.)

SELECTED PICTURES GUIDE

Review Committee

Consists of approximately 200 trained members representing widely varied interests who volunteer their services for the review of pictures.

A department devoted to the best popular entertainment and program films. Each picture is reviewed by a committee composed of members from the Review Committee personnel. Their choice of the pictures listed is based upon principles of selection developed through long study of what constitutes a good picture from the standpoint of entertainment value. The findings form a composite opinion of each committee's views and upon this opinion are based the short reviews and audience recommendations of the pictures appearing in this department. These reviews seek to bring to the reader an unbiased judgment of the pictures most worthy of attention. The pictures are and most helpful in program building for special selections of selected entertainment films.

Department Staff

ARL B. KUTNER
FRED C. BARRETT

Editor

EDITH G. SULL

"SELECTION NOT CENSORSHIP" THE SOLUTION

Key to Audience Suitability

General audience (composed principally of adults). Pictures primarily interesting to adults—but pictures not ordinarily recommended for boys and girls may be included in the list if the presentation is not objectionable for them.

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classification.

*—Pictures especially interesting or well done but not necessarily "exceptional."

*The Blonde Saint

Directed by.....Svend Gade
Featuring.....Doris Kenyon
.....Lewis Stone

Novel "The Isle of Life" by Stephan Whitman

ROMANCE on a beautiful island. A man scorned by the woman he loves, kidnaps her and takes her to an island where the natives speak no English. Here he proves to her that he can be trusted and finally when a plague is killing the natives, he takes care of them, and at the request of the girl, sends word to her people to come for her. The girl, seeing the man risking his life is shamed into doing her share, and in work learns to love the man she had scorned, so that when her aunt arrives, she decides to remain. There are bits of beautiful scenes on this primitive island of picturesque rocks and long, level beaches.

For the general audience.

(First National—7 reels)

Bred in Old Kentucky

Directed by.....Edward Dillon
Featuring.....Viola Dana
Original screen story by Louis Wexdock and C. D. Lancaster

IT is always the last horse, the last penny and the last day of the mortgage in these racing pictures, so when the

heroine's horse loses and is shot right in the first reel, you can be prepared for some new variation in the usual horse racing plot. Here, none other than the heroine tries her hand at being the villain, though with the justification of her mistaken suspicions of the hero's previous foul play. She substitutes a dead ringer for his entry hoping to split with some dishonest bookies when they collect on the lost race. But what would you do at the very last moment if you were the girl and had fallen in love with the hero? Well, perhaps she did just that!

For the family audience including children.

(Film Booking Offices—6 reels)

*Everybody's Acting

Directed by.....Marshall Neilan
Featuring.....Betty Bronson

Original screen story by Marshall Neilan
DORIS POOLE is left an orphan at eighteen months, when her mother, a leading lady of a traveling stock company, is murdered by her husband. Though Doris loses one father she gains five, as she is tenderly brought up by four men of the troupe and a newspaper man who reported the murder. The five fathers vie with each other in the love they lavish on the child. When her happiness is threatened by the mother of her wealthy suitor, her fathers bring about a happy reconciliation. The production maintains a skillful balance between romance and pathos, and Betty Bronson heads a list of film favorites.

For the family audience including young people.

(Paramount—7 reels)

*Exit Smiling

Directed by.....Jim Taylor
Featuring.....Beatrice Lillie
.....Jack Pickford

Original screen story by Marc Connelly

A LIGHT comedy of theatrical life in the "sticks" with a touch of pathos running through it. The drudge of a cheap traveling company which jogs from town to town in a single, ramshackle car, is consumed with the ambition to act the part of the vampire as well as to find some not too discriminating male who will be satisfied by her meagre allotment of good looks. A young man under a

cloud through a false charge of embezzlement, arrives looking for a job. The drudge takes him under her wing, coaches him for his part and finally gets the opportunity to act a real vamp in order to beguile the villain while the boy is being cleared of the charge against him. But the boy's heart has been elsewhere all the time, and there is nothing for the drudge to do except to "exit smiling."

For the family audience including young people.

(Metro-Goldwyn—7 reels)

The Flaming Forest

Directed by.....Reginald Barker
Featuring.....Antonio Moreno
.....Renée Adoree

Novel by James Oliver Curwood

ONCE more the Canadian Northwest furnishes the background for a spirited pioneer story in which the famous "Mounted" finally bring law and order into a community. A renegade half breed has assumed despotic control over a large area of primitive Canada exacting tribute and coveting women wherever he comes with his murderous band. Word of his outrages reaches the ears of the authorities and a detachment of the constabulary sets out on a thousand mile march. Though impeded by river crossings and forest fires set to harass them, they arrive just in time to save the heroine and make all safe and well for the lovers, as well as for the settlers. A beautiful color sequence enhances the charm of the picture.

For the family audience including young people.

(Metro-Goldwyn—7 reels)

The General

Directed and written by...Buster Keaton
Featuring.....Buster Keaton

IN the role of a romantic locomotive engineer of the vintage of 1861 Buster wears his hair like a Romeo and looks more unperturbable than ever. He is in love with a Southern belle and finds himself in disgrace when he is rejected as a soldier. He loves his engine with equal devotion and turns to her for consolation, giving her lots of wood to eat and considerably removing any little obstacles on the tracks that might make her balk. His engine's life is indeed pretty much of an obstacle race especially when some North-

ern spies steal a train and start wrecking the roadbed. But Buster Keaton out-obstacles them handily and takes his engine over the rough until she is fairly jumping through hoops. His work in this picture is a credit to the Brotherhood of Locomotive Engineers, Los Angeles Local. Undoubtedly they will make him a life and laugh member.

For the family audience including children.

(United Artists—8 reels)

*God Gave Me Twenty Cents

Directed by..... Herbert Brenon
Featuring..... Lois Moran
Story by Dixie Hillson in *Cosmopolitan Magazine*

A SAILOR returning to home port finds that "his girl" is in jail. Longing for a wife and a home of his own and realizing that the girls he knows are not the marrying kind, he discovers and woos a little waitress, and before the next sailing date, he is married to her. The girl in jail is released the night the boy is to sail away and comes to the place where he is having a drink with a pal. She begs him to take her with him and playing on his pride as a gambler, she matches dimes, "heads she goes with him." Just before he sails, however, he discovers that the dimes are heads on both sides and so he goes without her. In the meantime his wife has heard that he has taken the girl with him. Fortunately she finds the same two dimes her husband had scornfully thrown on the wharf, and learns the truth, so that when he returns from the trip they are again united.

For the general audience.

(Paramount—7 reels)

The Long Loop

Directed by..... Leo D. Maloney
Featuring..... Leo Maloney
Story "The Long Loop on the Pecos", by W. E. Hoffman in *Popular Magazine*

AN old time Westerner with lots of shooting by a hero who is uncannily quick on the draw. He unravels a complicated cattle rustling mystery while under suspicion from both sides. Mr. Maloney's acting successfully conveys the impression of a really fearless and resourceful fighter and creates genuine suspense. The picture is free from extravagant stunts which makes it all the more real.

For the family audience including children.

(Pathe—6 reels)

A Regular Scout

Directed by..... David Kirkland
Featuring..... Fred Thomson
Original screen story by Buckleigh Oxford

THE decided entertainment novelty of this Westerner lies in the active part taken by a detachment of mounted Boy Scouts. The hero, intent upon running down a particularly mean band of villains who make a specialty of defrauding old women of their property, makes friends with the boys when he stumbles upon their encampment. They soon prove

their good horsemanship in helping him to catch the desperadoes and pile right into the fights where they prove very effective by their force of numbers. They also help to clear the hero of a murder charge and generally make the plot hum by their spirited activities. These Boy Scouts are bound to endear the picture to young people all over the country.

For the family audience including children.

(Film Booking Offices—6 reels)

Upstage

Directed by..... Monta Bell
Featuring..... Norma Shearer
Original screen story by Walter De Leon

VAUDEVILLE life is humanly and entertainingly revealed in this story of a young lady who finds herself on the stage quite by accident.

Fresh from business college she comes to New York City job hunting, but when, answering a want ad for a stenographer at a theatrical agency, she is mistaken for an actress, and lands a part she is not at all averse to accepting. Such unexpected fortune turns her head and she becomes very "upstage", so much so that she lightly dispenses with her partner. Time proves her mistake in this and several other things, but a dramatic climax gives her the chance to prove her change of heart and her courage as a "trouper", at the same time giving the spectators the thrill of a big moment behind the scenes when personal matters must be forgotten while the show goes on.

The beauty of Norma Shearer and the faithfully pictured and titled show-life theme, provide good entertainment.

For the family audience including young people.

(Metro-Goldwyn—6 reels)

We're In the Navy Now

Directed by..... Edward Sutherland
Featuring..... Raymond Hatton
Wallace Beery

Original screen story by Monte Brice

WALLACE BEERY, as a prize fighter, and his manager, nicknamed "Shrimp", played by Raymond Hatton, in trying to escape from a man who is after them, form into line with some sailors and before they know what is happening they are hustled through the preliminaries and find themselves booked up for the Big War very much against their will. Their adventures as "Gobs" tend to make a comedy above the average.

For the family audience including children.

(Paramount—6 reels)

Wings of the Storm

Directed by..... J. G. Blystone
Featuring..... Thunder, the dog
Original screen story by Lawrence W. Pedrose

A AUTOBIOGRAPHICAL story of a dog's life, from birth through puppyhood, and finally to proud maturity. A slurring nickname acquired early in life must be lived down, a rival in love must

be overcome, and of course, a man is adopted and since he is a brave and bold master, liking only the courageous, a high standard of bravery must be maintained. All this Thunder succeeds in doing. Mt. Ranier National Park is the picturesque background of this entertaining dog picture.

For the family audience including children.

(Fox—6 reels)

*The Winning of Barbara Worth

Directed by..... Henry King
Featuring..... Vilma Banky
Ronald Colman

Novel by Harold Bell Wright

"WANTED, one good dam guaranteed to burst—no others need apply." Such, one imagines, is the sign displayed on the casting calendar of the studio whenever the director is called upon to make another of those dam pictures. A dam that burst is always a picture, it would seem. And if that is what you want to see you will enjoy this picture. No finer, bigger dam bursting has been done in a long time. This time the setting is a Colorado desert so that we also get some fine desert sand storms. Vilma Banky as Barbara Worth adorns the arid scene with her beauty and Ronald Colman as the misunderstood hero successfully bucks the villainous financiers whose cupidity causes the dam to burst.

For the family audience including children.

(United Artists—9 reels)

With Daniel Boone Through the Wilderness

Directed by..... R. N. Bradbury
Featuring..... Roy Stewart
Original screen story by Ben Allah

THIS picture is an entertaining mixture of romance and history, showing Daniel Boone in his stamping grounds in the wilderness that was Kentucky when he first began to open it up for white settlers, in about 1750. According to the story, Boone was in love with a girl called Rebe who was also coveted by Simon Gerty, a renegade white. Gerty conspires with the Indians to discredit Boone but fails. The thrilling Indian fighting makes good entertainment.

For the family audience including young people.

(Sunset Productions—6 reels)

With General Custer at the Little Big Horn

Directed by..... Harry Fraser
Featuring..... Roy Stewart
Original screen story by Carrie E. Rawls

A THRILLING account of Custer's fatal advance into the Indian trap, and of his tragic last stand when his whole contingent was killed off by the Indians before help could arrive. A romance is added to the picture to give it more sentimental story value, but the main features of Custer's historic end are faithfully

(Continued on p. 18)

SHORT COMEDIES

Around the Bases
(Collegian Series)

Featuring George Lewis

The hero wins the baseball game against odds.

For the family audience including children.

(Universal—2 reels)

Bring Home the Turkey

Featuring Our Gang

Comedy of some institutional waifs befriended by a big hearted negro who provides them with fun and proper food.

(Pathe—2 reels)

Duck Soup

Featuring.....*Earl Rodney*
Stan Laurel

Hobo comedy—they impersonate master and maid and rent the house to a honeymoon couple until the real owner arrives. For the family audience including children.

(Pathe—2 reels)

Felix the Cat in Land o' Fancy
(Pat Sullivan Cartoon)

Felix investigates what becomes of smoke rings and has some celestial adventures and an encounter with a giant. For the family audience including children.

(Educational—1 reel)

The Nickel Hopper

Featuring Mabel Normand

A dancing instructress at "a nickel a dance" hall has a tough time of it with awkward dancers and a bad break at home with a good-for-nothing father—a timely millionaire becomes interested.

For the family audience including young people,

(Pathe—3 reels)

(Continued from p. 17)

For the family audience including young people.

(Sunset Productions—6 reels)

Christmas Program Pictures

Birth of Our Savior.....	1	reel
A Christmas Accident.....	1	reel
Christmas Carol	1	reel
A Christmas Errand	1	reel
Christmas Eve	1	reel
The Christmas Miracle	1	reel
Herod, The New Born King....	1	reel
Ida's Christmas	1	reel
Kiddies' Christmas (2 parts)....	1	reel
Knight Before Christmas.....	1	reel
Little Girl Who Didn't Believe in Santa Claus	1	reel
Madeleine's Christmas	1	reel

Birth of Our Savior.....	1	reel
A Christmas Accident.....	1	reel
Christmas Carol	1	reel
A Christmas Errand	1	reel
Christmas Eve	1	reel
The Christmas Miracle	1	reel
Herod, The New Born King....	1	reel
Ida's Christmas	1	reel
Kiddies' Christmas (2 parts).....	1	reel
Knight Before Christmas.....	1	reel
Little Girl Who Didn't Believe in Santa Claus	1	reel
Madeleine's Christmas	1	reel

Birth of Our Savior.....	1	reel
A Christmas Accident.....	1	reel
Christmas Carol	1	reel
A Christmas Errand	1	reel
Christmas Eve	1	reel
The Christmas Miracle	1	reel
Herod, The New Born King....	1	reel
Ida's Christmas	1	reel
Kiddies' Christmas (2 parts).....	1	reel
Knight Before Christmas.....	1	reel
Little Girl Who Didn't Believe in Santa Claus	1	reel
Madeleine's Christmas	1	reel

Birth of Our Savior.....	1	reel
A Christmas Accident.....	1	reel
Christmas Carol	1	reel
A Christmas Errand	1	reel
Christmas Eve	1	reel
The Christmas Miracle	1	reel
Herod, The New Born King....	1	reel
Ida's Christmas	1	reel
Kiddies' Christmas (2 parts).....	1	reel
Knight Before Christmas.....	1	reel
Little Girl Who Didn't Believe in Santa Claus	1	reel
Madeleine's Christmas	1	reel

Birth of Our Savior.....	1	reel
A Christmas Accident.....	1	reel
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Christmas Eve	1	reel
The Christmas Miracle	1	reel
Herod, The New Born King....	1	reel
Ida's Christmas	1	reel
Kiddies' Christmas (2 parts).....	1	reel
Knight Before Christmas.....	1	reel
Little Girl Who Didn't Believe in Santa Claus	1	reel
Madeleine's Christmas	1	reel

Scrooge 1 reel
Distributed by Artclass Pictures Corp.,
1540 Broadway, New York, N. Y.

The Beacon Light.....	2 reels
Birth of Our Savior.....	1 reel
The Christ Child	6 reels
A Christmas Carol.....	1 reel
A Christmas Miracle.....	1 reel
The Cricket on the Hearth.....	2 reels
The Fairy and the Waif.....	5 reels
The Kiddies' Christmas.....	1 reel
The Night Before Christmas....	2 reels
Scrooge	1 reel
Distributed by Edited Pictures Corp.	
71 West 23rd Street, New York, N. Y.	

Peter Pan10 reels
A Kiss for Cinderella10 reels
The Goose Hangs High..... 6 reels
Distributed by Famous Players-Lasky,
485 Fifth Avenue, New York, N. Y.

Handel (Music Master series)... 1 reel
The Origin of Christmas.....½ reel
Distributed by Fitzpatrick Pictures, 729
Seventh Avenue, New York, N. Y.

Santa Claus2 reels
Distributed by S. E. Kleinschmidt, 220
West 42nd Street, New York, N. Y.

The Fool (Story of a minister, told with a Christmas background). 10 reels
Distributed by Fox Film Corp., 10th Ave.
and 55th Street, New York, N. Y.

Five Orphans of the Storm (Animated cartoon with holiday theme)	1 reel
Good Cheer	2 reels
The Man Nobody Knows (Life of Christ, edited and titled by Bruce Barton)	6 reels
Mary, Queen of Tots.....	2 reels
Old Scrooge	3 reels
Pilgrimage to Palestine series.	
Bethlehem; Nazareth; The Sea of Galilee; Bethany in Judea,	

each1 reel
The Royal Razz (Christmas tree
comedy)1 reel
Songs of Central Europe.....1 reel
Distributed by Pathe Exchanges, Inc., 35
West 45th Street, New York, N. Y.

A Little Friend of all the World.1 reel
The Magic Hour1 reel
Distributed by Red Seal Corp., 1600
Broadway, New York, N. Y.

From the Manger to the Cross...7 reels
Distributed by Warner Bros., 1600 Broad-
way, New York, N. Y.

BETTER FILMS ACTIVITIES

Editor, RUTH RICH

"SELECTION—NOT CENSORSHIP—THE SOLUTION", the slogan of the Better Films National Council of the National Board of Review, has been adopted by the Los Angeles District, of the Motion Picture Division of the California Federation of Women's Clubs, of which Mrs. E. H. Jacobs is chairman.

Mrs. Jacobs writes "We have three slogans for the coming year:—

Selection—not censorship—the solution.

Make the best pictures pay best.

A Junior Matinee in every theatre.

"In outlining the work," Mrs. Jacobs continues, "Our object is a more intelligent cooperation between the public and the motion picture industry. We are not to censor but to advise. Constructive cooperation brings about better results than destructive criticism. We endorse and recommend films that come up to our standard. Others we ignore. Independence of thought brings about honest opinions, especially when commercialism does not enter into it. Seeing many films gives one relative discrimination. If we are sincere in our demand for better pictures, we must patronize only the best. When the producers see that only the 'best pictures pay best' then only the best will be made. The people of the community may largely control this matter, so let there be praise and encouragement for what is good."

The District committee has the cooperation of all of the Federated clubs, Daughters of the American Revolution; Woman's Christian Temperance Union, Young Women's Christian Association, P. E. O.; Daughters of 1812; Los Angeles City Teachers; University Woman's Club; and the clergy.

Duties of a Motion Picture Chairman have been outlined for the Los Angeles District by Mrs. Jacobs as follows:

A chairman should be appointed from every club, organization or branch thereof.

Each chairman is to appoint a committee, and send in the names, telephone numbers and addresses of same to district chairman, preview chairman, and Junior Matinee chairman.

Each chairman and committee to attend all conferences if possible.

Each chairman to keep record of work accomplished by her and her committee.

Each chairman to give reports of such work to district chairman monthly.

Each chairman to arrange for publicity for lists each month.

Each chairman to arrange a motion picture program for her club some time during year.

Each chairman and her committee to see as many previews as possible, and report on same.

Each chairman to arrange at least one attendance party during year.

Each chairman to have occasional meetings of committee to discuss the work.

Make your questionnaires out conscientiously. Answer all questions. Make constructive criticisms.

Previewing is serious work, and should be considered as such, not as entertainment.

If your club issues a bulletin, see that the lists are published therein, also posted on the bulletin board.

Keep newspaper clippings of publicity of interest to this department and submit same to the chairman for district scrap book.

Be enthusiastic about your work to make it successful.

Invite your presidents and other officers to the conference, also club members.

Make arrangements for clubs motion picture program as early as possible, and notify us of dates, and do not ask the chairman or any of her committee to come and talk less than 15 minutes, then give her full directions, specified time, date and location of clubhouse.

Each chairman is responsible for the way her committee fulfills their duties.

Each chairman when called upon for a preview, is responsible for some one being there.

See that the one who previews is on time, and sends in a full report within 12 hours.

Be sure every one signs her name in full, club affiliation, etc., on questionnaire.

If a previewer fails to attend after accepting responsibility, an adequate excuse must be given or she forfeits her right to preview again, and her club loses its representation.

If these rules are followed, we will have a very constructive program and can't help but build up this department to be a most successful unit in this district.

THE Macon Better Films Committee prepared an appropriate program for the Junior Matinee during Motion Picture Book week which was coincident with National Education week in November.

In addition to the feature picture, two educational films were shown—The World of Paper and The Making of Books. The picture on books, beginning with the earliest books and coming down to the modern manufacture of books, showing the presses and various processes, was secured through the courtesy of Ginn & Company.

The World of Paper, loaned to the Macon committee by the General Electric Company of Schenectady, New York, shows the epoch making advances in the art of writing, printing and paper making; how the ancients recorded their thoughts in stones, how the Egyptians made papyrus and the Chinese first made paper, and how paper is made today in the largest paper mill in the world.

MRS. F. W. CLARK, of Albany, New York, writes "At the Junior matinee, Thanksgiving week, we admitted free the first hundred children bringing toys which will be distributed to needy children at Christmas. When the day was over we had received 1,000 toys. The boys and girls enjoyed this opportunity to assist in preparations for Christmas, and they had a particularly good motion picture program that morning. All clubs in Albany are cooperating in the Junior matinee work."

THE Better Films Committee of Rutherford, New Jersey, through the cooperation of the National Board of Review, will have another invitation presentation of an Exceptional Photoplay in December. The committee in charge of arrangements has increased the invitation list for this showing, and the event is being anticipated with pleasure by those persons of Rutherford who are interested in the artistic motion pictures.

THE Indiana Indorsers of Photoplays, which is affiliated with the Indiana Federation of Women's Clubs, played an important part at the recent state convention when a special showing of Jules Verne's Michael Strogoff was arranged as a feature on the convention program. Mrs. David Ross, chairman of the Indiana Indorsers and members of this group gave interesting reports of the constructive programs for better films which are being conducted throughout the state with the cooperation of all state organizations.

MRS. R. F. MOYER recently accepted the presidency of the Cleveland Cinema Club and has appointed committees to serve this year. A special effort is being made to interest all the organizations of the city in the work for Better Films which is being carried on by this group, one of the oldest in the country, having been organized in 1916.

**National Board of Review
70 Fifth Ave., New York City**

ANNUAL LUNCHEON

January 29, 1927

**Waldorf-Astoria Hotel
New York City**

Enclosed is cheque for \$.....

reserving.....places
(\$.50 per person)

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ANNUAL LUNCHEON *and* BETTER FILMS CONFERENCE *of the* NATIONAL BOARD OF REVIEW

A yearly affair anticipated by many is in the offing—January 29th, 1927 being the date set for the twelfth annual luncheon of the National Board of Review at the Waldorf-Astoria Hotel, New York City.

Those who have attended these events before need only a reminder that now is the time to make reservations for the next and we hope, the best one.

To those who have never been present an invitation is extended to attend this annual gathering of the National Board and its friends. Screen stars will be presented and good speakers will make up a noteworthy program.

Seatings are made in order of receipt, therefore the Luncheon Committee advises early reservations.

The cost is \$3.50 per person, and tables seating eight or ten are available. (See page 19)

The Better Films Conference will be held at the Waldorf the two days preceding, January 27th and 28th.

Out-of-town guests are especially invited to this Conference where round-table discussions of mutual problems and achievements are planned, with an interesting program of speakers and pictures.

*For details of the Conference write to the
Better Films National Council of the*

National Board of Review of Motion Pictures

70 Fifth Avenue

New York, N. Y.

NATIONAL BOARD OF REVIEW MAGAZINE

(Combining "Exceptional Photoplays," "Film Progress" and "Monthly Photoplay Guide")

Vol. 2, No. 1.

January, 1927



"OLD IRONSIDES" Fights at Tripoli (see page 6)

Published monthly by the
NATIONAL BOARD OF REVIEW OF MOTION PICTURES

Established by The People's Institute in 1909

70 Fifth Avenue, New York, N. Y.

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NEW YEAR RESOLUTIONS!

Have you made yours to attend the—

TWELFTH ANNUAL LUNCHEON

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ONE O'CLOCK
WALDORF-ASTORIA HOTEL

If you have here are some of the pleasures awaiting you—

Fine speakers on interesting subjects
Motion picture celebrities in person
Excellent food and good music

If you have not, now is the time to do so by filling out the blank below.

*And remember to bring
your friends also.*

National Board of Review
70 Fifth Ave.,
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ANNUAL LUNCHEON
JANUARY 29, 1927
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NEW YORK CITY

Enclosed is cheque for \$.
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Contents for January 1927

Truly the Movies are Marvelous!	3
<i>Paul Gulick</i>	
Going Long on "Shorts"	5
<i>P. A. Parsons</i>	
<i>Exceptional Photoplays</i>	
Old Ironsides	6
The Way to Strength and Beauty	9
The Forty Best Pictures of 1926	10
Critical Notes, Editorial	11
<i>A. B. K.</i>	
<i>Selected Pictures Guide</i>	12

FEATURES

The Canadian	The Overland Stage
Down the Stretch	Sensation Seekers
The Fire Brigade	The Silent Rider
The Flesh and the Devil	Stranded in Paris
Heirlooms	Summer Bachelors
Held by the Law	Tell It to the Marines
It	The Third Degree
The Lady in Ermine	Twinkletoes
One Increasing Purpose	

NON-FEATURE SUBJECTS

Overnight from Paris	Pathe Review No. 3-5
Pathe Review No. 1	Weatherproof

SHORT COMEDIES

Are Brunettes Safe?	Flashing Oars
Cinder Path	Up Against It
Felix the Cat Trumps the Ace	

Better Films Conference	15
Sermons in Pictures	15



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Volume 2, Number 1

January, 1927

20c a copy, \$2.00 a year

Truly the Movies Are Marvelous!

By PAUL GULICK

Director of Publicity, Universal Pictures Corporation.

WHETHER you, doughty reader, are a confirmed moving picture enthusiast merely, or whether you are engaged in one of the multifarious branches of the moving picture business, you are doubtless agreed that moving pictures are the most absorbing phenomenon of the century. I agree with you. But unless you have been to California and unless you have seen the movies in the making, in the words of that eminent traveler and miraculous seer, Michael Strogoff, "You ain't seen nothing yet!" I had seen pictures made here in the east; I had had a certain definite part in making them, and a very considerable part in trying to make them what they ain't in the public eye; but I had never been to California until this year.

I find it very difficult to use an original expression in describing my impression. I have heard so many people say that California is unusual, and so many people in California use the same expression, that to me it seems now quite trite and worn out, but I don't know any other word to express it. California and moving picture studios are both unusual to the 'nth degree.

Quite naturally, the first place I visited after settling myself, was Universal City and Carl Laemmle's office. Mr. Laemmle was in a very perturbed frame of mind, walking anxiously about the room and trying to open a window here and there. As a matter of fact, they were all wide open.

"Don't you think it's awfully hot in here?" he said to me.

"Why, Mr. Laemmle, I thought that was the way California was supposed to be," I replied, uncomfortably.

"Not at all, not at all. This is very unusual."

The next day the papers said "rain." When I reached the studio there was an expectant air which presaged an unusual arrival. I soon discovered that

they were out in the streets of the City and standing in the doorways looking for this rain. That was the unusual part of the proceeding to me, although to them the rain was the unusual thing. Then it came in bucketsfull and drove them all in-doors. That also was very unusual.

On Saturday I played golf in a combination Santa Anna and sand storm induced by the rough which surrounds the Rancho Golf Course rising up in its might and hurling itself across the fairways and greens. I asked my host if this was an unusual thing, and he assured me that it never happened before; that it was entirely unusual.

Another thing that strikes one whether he is in the moving picture business or only a movie ticket purchaser, is the familiar look which so many men and women on the streets, in automobiles and theatres, in restaurants and public gatherings, present. In a walk of some four blocks on Hollywood Boulevard I bowed to half a dozen men who returned my salutation with the blankest of looks. I thought I knew them all, but I soon discovered that I only knew them as they appear on the screen. I resolved not to be fooled so easily any more, and walked right straight by John Adolphi, whom I have known ever since he directed for Universal in Coytesville thirteen or fourteen years ago. Then the tables were turned on me.

So much for California and Hollywood.

I went, however, to see Filmland and of all the things in unusual California, the films and its people are by far the most interesting. Back east films are so much celluloid—some good and some bad; in California films are personalities. To see the pictures actually in the making is an experience ever to be remembered. I am not going to tell you how they do it, because I am frank to admit it is a great mystery to me.

Out of a welter of enthusiastically expressed but hopelessly divergent opinion, theory, doubt, general policy, indomitable determination, artistic appreciation and downright good luck, moving pictures evolve which, to the uninitiated, are every bit as magical as the Aurora Borealis. Naturally, they start in the Scenario Department, and a conference of scenario chiefs, chiefesses, general managers and production chiefs is an experience to stagger a normal brain.

Curtis Benton, for instance, will take you in a corner and enthusiastically explain his system whereby he can evolve a perfect photoplay, in fact one which he can prove by geometrical design is going to be foreordained success, and no fooling! He has a place in his design for every element which has ever been tried and proven successful for introduction into this perfect picture. On the other hand, Edward Montagne, the scenario head of Universal City, insists on more personal visual demonstration. When the proposer of a story submits it in conference to him, he has the proposer tell just what actor or actress he sees in every single role. In that way all of the members of the conference visualize much more clearly the role through its human prototype. Once the thread of the story is divulged by the proponent, the general manager asks for objections, and no feast of vultures ever provoked any more clamorous or thorough-going destruction than a typical Hollywood story conference.

ONCE "the shouting and the tumult dies" the matter is left in charge of one member of the story conference who reconciles the original story with the objections, "The captains and the kings depart," and, wonderful to relate, a logical, workable and usually excellent scenario results!

The personality of the director then becomes the dominating one, and it is through him that the neophyte obtains his most engrossing vision of picture making. I watched Edward Sloman directing *Alias the Deacon* for three days. The scenes I saw were all on a gigantic stage arranged to represent the interior of a prize fight auditorium. A thousand extras crowded the benches and responded to the action in the ring as Sloman adjured them, while Ralph Graves and Tom Kennedy battled furiously, with frequent applications of scarlet make-up about the nose and face and oily preparations on the body, into one of the most exciting ring battles that I have ever seen in all my life. It went the entire ten rounds and Sloman shot it from every possible angle.

The tenth round was fought at just about noon of the second day, and after the termination Sloman had a scene of the crowd milling out of the auditorium. This shot was taken from the inside, but as luck would

have it, the sandwich tent was only a hundred feet away and Sloman had no intention of terminating his shooting until one o'clock. It took him a half hour to get those extras away from the honey and back to the bee hive. After the third day of this furious prize fight, Sloman announced:—"Well, boys, this is the last scene. Make it snappy. I've got to get away to see the fights at the Hollywood Bowl."

Can you imagine a director surfeited with three days of prize fighting, who wanted a holiday at Film-land's own exhibition of *Fistiana*! I went to that, too, and sat with Scott Darling in the second row, right behind May McAvoy and her mother, Mr. and Mrs. Reeves Eason, and right in front of Lon Chaney, and I saw more actors, actresses, directors, supervisors, than I did on any single lot or even at the magnificent opening of "What Price Glory" at the gorgeous Carthay Circle. The seat holders at the Hollywood Bowl for Thursday nights are a roster of Film-land.

THEN I watched Paul Leni excitedly for four or five days. Every morning the executives also watched Leni's daily "rushes" with bated breath. Leni promises to be the most interesting and effective director ever imported into this country. In "The Cat and the Canary," which is his first American work, he is telling the entire story in a way never before attempted. The mysterious effects of the story are being carried out by means of long, exaggerated shadows which the actors cast on the walls, floor and ceiling. In order to preserve the facial delineations, however, he has dug a well in the center of all his sets for flood lighting of the faces, the shadows from these lights of course are never projected on the screen. As a matter of fact, it would be a tremendous pity to lose the benefit of a cast which is in all probability the best that Universal has ever assembled for any feature picture. It includes Laura La Plante, Creighton Hale, Forrest Stanley, Tully Marshall, Gertrude Astor, Flora Finch, Arthur Edmund Carewe, Martha Mattox and Lucien Littlefield.

I saw many other pictures in the making and many other directors, each working in his own individual way. It was with regret I missed seeing Harry Pollard in the high tide of his accomplishment in *Uncle Tom's Cabin*. He and the entire company were at Natchez, Mississippi, but I did see the preparation which was being made for his return. He thought he would be able to film all of the sequences of the St. Claire house called for in the script in Mississippi. Finding none to his liking he wired to Universal City to have such a set ready for him when he returned.

Carl Laemmle's organization has always been noted for its remarkable set building ability and in

less time than it takes to build a bungalow in Hollywood, a remarkable Louisianan mansion had arisen on Universal City back lot. The front yard cleverly overlooked the Lakeside Golf Course, which is about the only long stretch of cultivated grass land anywhere around Lankershim, so that long shots are perfectly possible from the balconies of the building. The grass on the Universal back ranch was another thing. How do you think they got that? Not by importing sod or by any of the usual methods, but

they had wonderful grass growing in the little plots, and it was growing thus only a week after its planting. This intensive cultivation of grass was an invention of Arthur Shadur and the Electrical Department. They naturally chose a fast growing variety but its progress was stimulated by sun reflectors in the day time and by huge arc lights at night until the St. Claire week-old grass looked as though it had been growing there for centuries. Truly, the movies are marvelous!

Going Long on "Shorts"

By P. A. PARSONS
National Laugh Month Committee

THE complexity of modern life does not encourage laughter.

The sophistication that comes with living at the dizzy pace which is almost universal, the stern exactions of highly competitive business conditions, do not encourage it. Yet there is nothing more necessary to sanity, to a wholesome outlook, than laughter.

Grown-ups more and more seem to leave laughter to the young. Yet laughter is one of the best ways by which we may keep young in spirit if not in years.

Anything that directs attention to the necessity of laughter as an aid to happiness and the least expensive and best preserver of health, is a good thing. "Laugh Month" does just that. It invites no one to buy. It is unselfish. It is a summons to greater happiness. A suggestion to lessen the tension, to relax the nerves.

January was a happy choice for "Laugh Month." Life, at least in northern climes, is then at about its lowest ebb. The holidays are past. There is a reaction, a let down, that applies not only to humanity but to business. Furthermore, in most families, the bills to be paid in January are the heaviest of the year. It takes a lot of optimism to get a laugh out of that.

Laugh Month originated with the Short Features Advertising Association, Inc., an organization of advertising, exploitation and publicity men connected with the various distributing companies interested in short subjects. The reason for its adoption was to signalize the importance of the short subject to an exhibitor's program by demonstrating to him that it pays him to advertise it. Obviously to tie up to Laugh Month a theatre must emphasize its comedy entertainment. The first Laugh Month campaign was put on for January, 1926. The Short Features Advertising Association very wisely did not limit Laugh Month to motion pictures. Newspapers,

magazines, book publishers, vaudeville and legitimate theatres were invited to adopt Laugh Month for their own benefit and many of them did so. The thought is that laughter is a panacea for many human ills, and is equally good whether roused by a newspaper cartoon or article, a story, a book, a stage play, a vaudeville act or a motion picture.

Laugh Month in 1926 was observed by governor's proclamation in Texas, and by the proclamations of a number of city mayors all over the country. The idea was received with real interest, and the first Laugh Month became a success. It is hoped that the observance of it this year will considerably exceed that of last.

In the meantime every comedy distributor has taken special pains to see that the best comedies possible have been picked for release in January. All that motion picture theatres have been asked to do is to book short subjects for January and give them a fair share of their advertising.

Now all that remains to do is for theatre patrons to express to the exhibitors their interest and approval. The feature pictures have been getting the lion's share of attention from discriminating theatre-goers, who watch for the best pictures and patronize them and report to their exhibitors when they are pleased or displeased, giving him aid and suggestions regarding the picture they wish to see. Why not give some of this attention to the short subject? There is such a really great variety of comedy production, cartoons, slapstick, burlesque, western, enough from which to make choice.

There is also a wealth of other short subject material, pictured songs, scenics, sports reels and such, which add greatly to the entertainment value of the well-rounded motion picture program. Let all theatre patrons in January, which is Laugh Month, familiarize themselves with the good short subjects and then with the cooperation of their exhibitor they will be assured of good laughs all the year around.

EXCEPTIONAL PHOTOPLAYS

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A department devoted to an impartial critique of the best in current photoplay production. Each picture before being listed, is thoroughly discussed by a volunteer committee composed of trained critics of literature, the stage and the screen, who are the sponsors of this department. The printed reviews represent the combined expression of this committee's opinions. The reviews aim to convey an accurate idea of the films treated, mentioning both their excellencies and defects, in order to assist the spectator to view the productions with increased interest, appreciation and discrimination. The reviews further try to bring to the attention of the reader of special tastes or interests, or of severely limited time for recreation, those photoplays which genuinely contribute to the art of the screen.

SECRETARY
AND
DEPARTMENT
EDITOR

ALFRED B. KUTTNER

Old Ironsides

Directed by James Cruze
Photographed by Alfred Gilks

The Cast

The Boy Charles Farrell
The Girl Esther Ralston
The Bos'n Wallace Beery
The Gunner George Bancroft
Commodore Preble Charles Hill Mailes
Stephen Decatur Johnny Walker
Richard Somers Eddie Fetherston
The Cook George Godfrey

THE sailing ship has long held a fascination for many people. Witness the almost endless list of books about ships and the men that sailed in them. Each year they are added to. And what helped so largely to make Conrad and Masefield popular among the finer modern writers but their treatment of material gathered from the sea, and what but an interest in the deep and its mystery served to raise "Moby Dick" upon a belated wave of appreciation long after Melville was dead and almost forgotten?

With all this in mind, it seems stupid of the motion picture producers, in a country so rich with sea tradition (tradition only, alas!), and the memory of sea mastery and great adventure in ships, not hitherto to have attempted some adequate portrayal on the screen in the direction of that past, something that would call masts and spars and ropes by their right and salty names, that would show love for and discernment of ships, and that, above all, would take a ship as a personality, as anyone who has sailed a stick in a creek knows she is, and project her cinematically into the consciousness of a broad land that once rose by sea fame to a supreme place in the world's commerce and, in a naval sense, to a foremost place in the world's eyes. Among the fifteen or twenty million who now daily rest on the plush seats of our country's motion picture theatres there must be many whose ancestors trod salt-stained decks on the deep sea and sucked in, instead of pollyanna, wind and

foam and adventure of a stirring reality. Whether there are enough of these folks to provide an overflowing box-office for *Old Ironsides* remains, of course, to be seen, but we have much thanks to return to Messrs. Stallings, Cruze, Zukor and Lasky for giving us the ships of the film *Old Ironsides* and for giving them in correct nautical detail, with a fine feeling for their personalities, in a medium so singularly equipped as the motion picture is to render them with vividness, as they were and as they must have appeared. This is the first time it has been carefully done in an American film.

Besides the ships of *Old Ironsides*—such as the stately frigates "Constitution" and "Philadelphia," and the lovely little naval brigs "Nautilus" and "Argus," and the merchant barque "Esther"—those of any other motion picture are feeble, inaccurate shadows, landlubbers' conceptions, toy boats in a bathtub, rocked by manufactured waves, or poor decrepit hulls, rigged up by Hollywood carpenters and sailing gingerly around in California harbors. *Down to the Sea in Ships* might have given us the true ways of a vessel; the producers had a fine whaler to photograph, but nobody to love her.

Also the sea beneath and around the ship has never been shot with a motion picture camera for the purposes of a dramatic picture in a way to equal the cinematics of *Old Ironsides*; nor has the motion of the hull under sail—the ship in her living power and action, cutting her way through the waters—been at any previous time put upon the screen in a comparable way. Through special camera device, it would appear, the horizon stands steady, while the ship rises and plunges and the wave from her cutwater rolls out to leeward from her side, or the horizon itself, seen through an interstice of the sails, soars and falls away, giving us in both instances the almost perfect sensation of one who actually stands upon a heaving deck.

Again, photographically, sails, spars and rigging have been used as interesting patterns, and the fascination of this nautical paraphernalia is made evident, we should think, to the most landlubberish eye, so



that the old professional deep sea sailorman's delight in these mysteries is pictorially explained. What a place for the camera to shoot from are the different parts of hull and rigging of a full-rigged ship! This will be one of the American pictures to interest the Germans. It seems as if Mr. Cruze, after honorable service in the California studios and open spaces, albeit with a perfectly safe footing under him, being the first director to find his feet planted on the deck-planks of a vessel as intricately magnificent as this full-sized replica of "Constitution", had been inspired, after he had found his sea legs, with camera possibilities far beyond those held out by prairie wagon trains, and, suddenly becoming a sailor, had taken added stature as a camera artist. But, then, no director before him has been given such stunning scenic material on which to train his eye. Something had to come of it. In looking at the scenes of the ships, we are prone to forget Mr. Cruze and take our hats off to the men who built the vessels—mere properties for a motion picture, it is true, but heroic properties and beautiful and dramatic things in themselves.

Director Cruze's big test as an admiral comes when "Constitution" and her consorts sail into Tripoli harbor to avenge the loss of "Philadelphia," captured by the Moors and retaken and burned by Decatur. In her victorious engagement with the Tripolitan frigate sent out to meet her, he handles his ships and camera in a seamanlike manner, and for many moments together we forget that it is a movie, simply because the movie stuff is shut under hatches. The shots of "Constitution's" top-hanger coming down under the fire of the forts, of "Old Ironsides," her royal and top-masts hanging, enveloped in smoke through which jet out the flashes from her gunports (and it doesn't appear to be mere fireworks' powder either), of her decks in action with the long line of heavy broadside ordinance being worked, of the boarding actions, of her slowly crumbling Tripolitan adver-

sary drifting away and burning—particularly a great shot of her spars and sails coming down on her deck and her crew struggling out from beneath the smothering fall of heavy canvas and gear—are all very fine, being full of the sense of reality. Here again is the best the screen has given us of an old-fashioned naval engagement.

Historically, *Old Ironsides* is important because it succinctly tells the story of Young America sailing boldly into the eyes of the older nations and challenging their admiration with a swiftly successful naval adventure. It convinces us that it was a gallant entrance upon the Old World scene, an entrance made with a

beautiful ship and a magnificent and well-disciplined crew, and with leaders whose courage, dash, and ability have rightfully given them immortal places in American naval history. With those in *Old Ironsides'* audience who know and love ships it is perhaps a cause for regret that Director Cruze and Scenarioist Stallings did not go the whole way with the fleet that was given them—with the complete majestic, dramatic work-ship furnished by the replica of "Constitution" in particular—and intensify the personification of its vessels, giving the production a single absorption and a sustained visual rendering of the meaning, life, anatomy and working of a ship. Cinematically such a film



might have been amazing.

For those of its audience, however—perhaps the great majority—who have no such interest in a ship as such, there are ingredients in the film as it stands which, while not adding to it as a work of art, cannot fail to appeal; nor are these ingredients lacking in good acting of a considerable strength and vitality, notably on the part of those who play The Bos'n, The Gunner, and crusty old Commodore Preble.

(From an original screen story by Laurence Stallings. Adapted by Harry Carr and Walter Woods. Produced and distributed by Paramount.)

The Way to Strength and Beauty

THIS finely photographed, often sumptuous picture is another as yet unreleased film which the Exceptional Photoplay Committee has had the privilege of seeing through the courtesy of the American representatives of the UFA Company. This unusual picture is the product of the UFA educational department. It is an ambitious attempt to give a pictorial review of physical culture in past and modern times, including sports and the dance. It achieves a remarkable presentation of all those activities of civilized man which aim to perfect the strength, health and grace of the human body.

As such the picture has rather unique historical, educational, and propaganda values. We see the ideal of physical perfection held by the Greeks as expressed in their art and fostered by their extensive devotion to gymnastics and games, in contrast to the almost complete neglect of physical training which was current, especially in Europe, until the recent athletic revival which is now practically world-wide. A typical Greek "Gymnasion" has been reconstructed showing the Greek youth at play or engaged in various contests. When we come to the Roman period we see a Roman private bath faithfully restored according to the best obtainable historical and antiquarian sources.

There follows an all embracing review of modern athletic contests in which champions from various countries participate including our own Helen Wills, Tilden, Paddock, Murchison and others. Quite properly a large section of the film is also devoted to corrective exercises for the debilitated and for those whom our present machine age tends to confine to monotonous forms of toil. The hygienic and eugenic aspects of physical fitness are well brought out here.

The picture ends logically with a long exposition of the dance as the aesthetic fusion and final expression of the triple goal of strength, health and grace. Here again many of the leading world exponents of this art have been called in to participate in a memorable array.

Minor chapters, so to speak, of this somewhat encyclopaedic treatment of physical culture are devoted to corrective exercises of badly developed or crippled individuals, to the cult of sunbaths with a more and more radical exposure of the entire body to sun and air, and to various forms of training and bathing.

A picture of this sort, while it must be classified as instructive or educational rather than entertaining, has a fascination which springs from the general human trait of curiosity that underlies every interest in pictorial presentation. As such it merits feature treatment, which the enterprising exhibitor ought to be quick to see. One

hates to preach taking the screen seriously since our first instinct is to turn to it for entertainment and pleasant relaxation. And yet the screen is day by day commanding a wider and wider interest which is already far beyond anything that the first makers of thrillers ever dreamed of. It requires no particularly keen vision to see that it may soon embrace every community interest, such as this, which can be pictorially presented.

The special uses of *The Way to Strength and Beauty* in schools and colleges, in summer camps and Scout gatherings, are almost too obvious to mention. The person, young or old, who refrains from resuming his setting up exercises after seeing this picture, must be staid indeed.



(Written by Dr. Nicholas Kaufmann, Directed by Wilhelm Prager. Photographed by Frederick Weinmann, Eugen Hirsch and Friedr. Paulmann. Produced by U. F. A. Educational Dept. Distributed by U. F. A.)



A Greek Gymnasium—"The Way to Strength and Beauty"

The Forty Best Pictures of 1926

HERE is our take-it-or-leave-it list of the forty best motion pictures of the year running from December 1st, 1925, to December 1st, 1926. Most of the pictures are cited for all around excellence but some only for particular merit in acting, plot, setting or in their educational and instructive features. It should be borne in mind that these selections, being based upon the findings of the review members of the National Board of Review, represent a group opinion rather than the judgment of an individual critic. Many individuals are likely to disagree with some of the choices, but, after all, don't we often go to see a picture just to see whether the other fellow was wrong? We expect to be both praised and scolded for our list and we should be glad to hear from any reader as to any notable omission. And then again, our list may remind you of something good that you have missed.

Alaskan Adventures—Pathe.
The Amateur Gentleman—First National.
Beau Geste—Famous Players-Lasky.
Ben Hur—Metro-Goldwyn-Mayer.
The Black Pirate—United Artists.
The Blackbird—Metro-Goldwyn-Mayer.
Diplomacy—Famous Players-Lasky.

Don Juan—Warner.
Everybody's Acting—Famous Players-Lasky.
The Exquisite Sinner—Metro-Goldwyn-Mayer.
Faust—Metro-Goldwyn-Mayer.
For Heaven's Sake—Famous Players-Lasky. —
Gigolo—Producers' Distributing. —
God Gave Me Twenty Cents—Famous Players-Lasky. —
The Gorilla Hunt—F. B. O.
The Greater Glory—First National.
Hotel Imperial—Famous Players-Lasky. —
La Boheme—Metro-Goldwyn-Mayer. —
Mare Nostrum—Metro-Goldwyn-Mayer. —
The Marriage Clause—Universal. —
Michael Strogoff—Universal.
Nell Gwyn—Famous Players-Lasky. —
Oh! What a Nurse—Warner.
Potemkin—Amkino.
The Quarterback—Famous Players-Lasky. —
The Return of Peter Grimm—Fox.
The Scarlet Letter—Metro-Goldwyn-Mayer.
The Sea Beast—Warner.
Secrets of the Soul—Ufa.
The Show-Off—Famous Players-Lasky. —
Siberia—Fox.
Silence—Producers' Distributing.
Sorrows of Satan—Famous Players-Lasky.—
So's Your Old Man—Famous Players-Lasky.
The Strong Man—First National. —
The Temptress—Metro-Goldwyn-Mayer. —
Variety—Famous Players-Lasky. —
The Waltz Dream—Metro-Goldwyn-Mayer.
What Price Glory—Fox.
The Winning of Barbara Worth—United Artists. —

Critical Notes

ERICH POMMER, the well known German producer now in this country, recently delivered himself of a warning about the use of camera angles and other technical innovations of picture making which our directors may well take to heart:

"People come to the theatre to see a story revealed entertainingly. They do not come to see a batch of director's tricks . . . Seek the new way to tell the story, of course, but be sure that the method is simple and convincing. The millions who pay their money to be entertained must not be forced to sit as spectators in a museum of freakish camera shots."

This is sound advice. The method of picture making cannot be changed over night by trying to lend a false vitality to an otherwise banal story through the casual injection of a few novel camera angles. One can imagine the unsophisticated producer telling his director to put some of that new art stuff that he has heard tell about into his next picture. What he probably ought to tell him would be to scrap the whole idea of the picture and start afresh. Nothing less than an entire change of style in picture making will do if another *Variety* or *Potemkin* is the goal. A lazy, purely illustrative, uncinematic scenario calls for an equally lazy, unimaginative photography. In *Bardelys the Magnificent* a man falling out of a window was suddenly photographed at a camera angle which actually made you feel him drop. It was an excellent shot but it effectively showed up the slipshod romantic procedure employed in making the rest of the film. The weakness of *The Sorrows of Satan* was similarly revealed by Griffith's flashes of camera virtuosity. A pollyanna picture calls for a pollyanna cameraman. Otherwise you simply destroy pollyanna and all that goes with her. This is merely a matter of consistency of style, a question which rarely receives adequate consideration in most picture criticism. And it follows as a yes-man follows his director, that bad pictures should be consistently bad. Then they would at least be honest. A little art is a dangerous thing.

ANOTHER case of mixed method making a picture fall below its own artistic standard is frequently encountered in the so-called high comedies. The thing that is fatal there is the sudden descent to slapstick. The methods of achieving slapstick laughter and the laughter that rises out of a legitimate comedy situation are miles apart. In slapstick everything is granted; every physical and psychological probability is ruthlessly sacrificed. Slapstick pie has never yet put out a comedian's eye. In

comedy laughter must arise from character and not from caricature, from a human situation and not a mechanical or too cruel a burlesque of one. In a recent slapstick the comedian said to a drowning woman: "Say, you've sunk three times already, don't you know the rules?" In a legitimate comedy this title would have missed fire because we would not have been able to laugh at a woman who appeared to be actually drowning. In *What Price Glory* the Jewish doughboy, funny enough in all conscience as a recognizable Jewish type, suddenly blew his nose and apparently forced two jets of dust out of his already too forward ears. This act reduced him to a mechanical dummy. He had been quite funny enough up to then, just as a human being. Let these two examples suffice to show that a director who masks the bankruptcy of his comic inspiration by invoking the mannerless Muse has failed to read George Meredith's Essay on Comedy. So has his Old Man.

A RECENT news item from Wyoming says that the cattle industry is suffering severely from rustlers and that there are only two deputies to look after them, one of whom is pretty busy hunting down stills. There you are! Who said that pictures do not incite to crime? And this had to happen just when we had become convinced that cattle rustling was an exclusive movie industry. The chances are that these rustlers got their experience while working in pictures. Looking at Westerns day after day, it didn't seem possible to us that there could be that many rustlers or that many cattle to rustle. But with this evidence before us we put the question: Do pictures lead to crime or do crimes lead to pictures?

WITHIN twenty-five years there will be no "American," "English" or "German" motion pictures, but a completely "International Cinema" is the interesting statement of Rudolph Schildkraut, eminent Hungarian stage star, who has made over twenty films in Germany and Vienna in addition to those he is now making in America. "There is a great deal of unnecessary worry over whether pictures are getting 'too American' or 'too German' or 'too anything,'" states Mr. Schildkraut. "This art can never be national. It will reach and is reaching its destiny along lines of international interchange. And this must be so, because motion pictures reflect human emotions—and humanity is the same, regardless of language or geographical boundaries."

Such liberalism is refreshing!

A. B. K.

SELECTED PICTURES GUIDE

Review Committee

Consists of approximately 250 trained members representing a wide variety of widely varied interests who volunteer their services for the review of pictures.

A department devoted to the best popular entertainment and program films. Each picture is reviewed by a committee composed of members from the Review Committee personnel. Their choice of the pictures listed is based upon principles of selection developed through long study of what constitutes a good picture from the standpoint of entertainment value. The findings form a composite opinion of each committee's views and upon this opinion are based the short reviews and audience recommendations of the pictures appearing in this department. These reviews seek to bring to the reader an unbiased judgment of the pictures most worthy of popular theatre patronage and most helpful in program building for special showings of selected entertainment films.

"SELECTION NOT CENSORSHIP—THE SOLUTION."

Department Staff

ALFRED B. KUTTNER
FRANCIS C. BARRETT

Editor

BETINA GUNCZY

Key to Audience Suitability

General audience (composed principally of adults). Pictures primarily interesting to adults—but pictures not ordinarily recommended for boys and girls may be included in the list if the presentation is not objectionable for them.

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classification.

*—Pictures especially interesting or well done but not necessarily "exceptional."

The Canadian

Directed by.....William Beaudine
Featuring.....Thomas Meighan
Play "The Land of Promise" by W. Somerset Maugham

A DRAMA of the Canadian wheat country. A proud and sensitive English girl, left destitute, comes to live with her brother in Canada. Never having worked she finds life on her brother's place both irksome and degrading to her finer sensibilities. In order to escape from her brother's wife and the farm hands, she offers to go as wife, in name only, with one of the farm hands who is a homesteader and has a cabin not far away. There they live almost as utter strangers for a year, but during the long winter months, they have ceased to hate each other, and when the summer comes and her husband decides to send her back to England, she realizes she cares for him.

For the general audience.
(Paramount—8 reels)

Down the Stretch

Directed by.....King Baggot
Featuring.....Marion Nixon
Story "Money Rider" by Gerald Beaumont in Red Book Magazine

A ROMANCE of the race track. A jockey overtrained by a harsh trainer, in order to keep his weight down, near-

ly starves. An owner of a rival stable tries to bribe the boy with twice as much money as he will make for winning the race and a large chicken dinner is also brought in to tempt him. The boy refuses both to break his fast and to accept the bribe. Later he is rewarded by winning the race, capturing the heart of the girl he loves. At the same time the owner of the stable, disgusted with the present trainer, takes his job away from him and gives it to the boy.

For the family audience including young people.

(Universal—7 reels)

The Fire Brigade

Directed by.....William Nigh
Featuring.....Charles Ray
Original screen story by Kate Corbaley

GIVE the fireman his due for he gives his life and his constant vigilance for your sake, is the theme of this picture. The life of a fireman, his perils and his problems are interestingly portrayed and the danger from fire-traps built by dishonest contractors is vividly illustrated when a jerry built orphan asylum collapses in flames. The fire chief has been fighting the political interests which shield the contractor and is about to be ousted. A young "rookie" fireman wins his spurs by his bravery in this fire and exposes the contractor thus saving his chief and at the same time winning the hand of the contractor's daughter who repudiates her father's crooked ways. The story is full of thrills and the propaganda against fire perils ought to serve a good purpose.

For the family audience including children.

(Metro-Goldwyn—10 reels)

The Flesh and the Devil

Directed by.....Clarence Brown
Featuring.....John Gilbert
Novel "The Undying Past" by Hermann Sudermann

THE strength of a life-long friendship between two friends is sorely tested when a weak but beautiful woman comes between them. One of the friends having killed the woman's husband in a duel is forced to exile himself from the country

for a period of years. On his return he finds the woman married to his friend but also finds her willing to be friendly with him again. Another deadly duel is imminent but fortunately the lady who has caused all the trouble falls through the ice and is drowned. The obviously melodramatic quality of the story is concealed by skillful acting and the excellent atmosphere of the settings, providing a sophisticated evening's entertainment.

For the mature audience.
(Metro-Goldwyn—9 reels)

Heirlooms

Directed by.....Grover Jones
Featuring.....Wallace MacDonald
Original screen story by Suzanna Avery

A FAMILY of parasites, keeping up appearances, taking pride in their family name but not in doing any work, have just received glad tidings. A rich old uncle has died and they are the heirs. But there is a catch in the will. The lawyer explains that the money is to go to the one who can show a record of honest productive toil. Most of this precious lot have never done anything in their lives so they quickly fall to inventing rather fancy professions. One pretends to be a yacht designer, one a wholesale baker, one a contractor, the last a balloonist. But the lawyer insists upon being shown. Their pretensions collapse as their fake activities are exposed by various comic mishaps. The youngest member is only a twenty dollars a week reporter but he is on the job and does not lie about his humble earnings. He is the one for whom the uncle, still very much alive as a matter of fact, has been looking. He gets the money.

For the family audience including young people.

(Pathe—5 reels)

Held by the Law

Directed by.....Edward Laemmle
Featuring.....Johnny Walker
Story "Still Within the Law" in Mystery Magazine by Bayard Veiller.

TWO wealthy men are made happy by the engagement of their son and daughter. During a party given to announce the engagement, the boy's father is murdered, and the girl's father is accused of the crime and later sentenced to

the chair. Unable to keep away from the scene of his crime, the real murderer returns to the house and is caught. The girl and her father are united and the lovers find happiness again.

For the general audience.

(Universal—7 reels)

* It

Directed by Clarence Badger

Featuring Clara Bow

Original screen story by Elinor Glyn

WHAT is "IT"? Something a person has which appeals to the opposite sex. A shop girl working in a large department store seems to possess this mysterious "it", and vamps the young and attractive owner of the store. They have many good times together.

One day the heroine returns home to find that the settlement workers have come to take away the baby from her friend with whom she is living and who is sick and without a job. Taking the baby from the weeping mother the heroine angrily informs the uplifters that she is the mother of the baby and quite able to take care of it, being healthy and having a position at the store. The story is written up for the dailies and the store owner reads and believes. Later he discovers his mistake and takes the first opportunity to make amends. The acting and story are both excellent and the captions clever.

For the general audience.

(Paramount—7 reels.)

The Lady in Ermine

Directed by James Flood

Featuring Corinne Griffith

Play by Rudolph Schnazer and Ernest Welsh

A ROMANTIC tale of olden days during an invasion. The owner of a castle, who had been married on the eve of his departure for war, learning that his castle is in possession of the enemy, returns home to protect his beautiful young bride and is arrested as a spy. On the stairway of the castle hangs a portrait of the bride's great grandmother and the story of her having been forced to come to a general clad only in an ermine wrap to save her husband's life, has been related to the officer in charge who promises to free the bride's husband if she will come to him clad thus. That night, as he is waiting for the bride, he falls asleep and dreams that she comes to him, the dream is so realistic that in the morning he believes that she really came and so releases her husband. The happy couple congratulate themselves that the officer was such a good dreamer.

For the mature audience.

(First National—7 reels)

One Increasing Purpose

Directed by Gerald Beaumont

Featuring Edmund Lowe

Novel by A. S. M. Hutchinson

SIM PARIS, a younger son of a wealthy British family comes through the War unscathed and wonders whether he has been spared by Providence for some great-

er purpose. He finds his family and friends controlled by the passions of hate and greed as if in mockery of the great sacrifice of the War and decides that what they need is a little practical Christianity. After righting certain family wrongs, he devotes himself to preaching the Kingdom of Heaven from hamlet to hamlet and thus fulfills the greater purpose for which he feels his life has been spared.

For the family audience including young people.

(Fox—8 reels)

*The Overland Stage

Directed by Albert Rogell

Featuring Ken Maynard

Magazine story by Marion Jackson

A SPIRITED frontier story telling of the earliest settlements in the Dakotas. Hawk Lespard, an unscrupulous trader, is in league with the Indians to keep out the advancing whites so that he can go on exploiting the Indians in his own way. Jack Jessup, who brings the first stage coach line to the settlement, bucks his game and puts an end to the attacks on the coaches which Lespard engineers with his gang disguised as Indians. Lespard rouses the Indians to attack the settlement. A fight and siege follows and Jack Jessup saves the situation by bringing in a load of ammunition when the supply of cartridges runs low. The Indians make peace when the dying Lespard reveals that he has deceived them all along. The picture is full of action and thrills with a pretty love affair running through it.

For the family audience including children.

(First National—7 reels)

Sensation Seekers

Directed by Lois Weber

{ Billy Dove

Featuring { Huntly Gordon

Original screen story by Ernest Pascal

"EGYPT", the wealthiest and most popular girl in her pleasure-loving and jazz-mad set, is the talk of the town. Shocking the townspeople and enjoying the free life of modern youth, she is finally caught in a raid at a black and tan cafe, and sent to jail. The young minister, of whose church Egypt's mother is a generous and devout patron, goes to the jail to release the girl. In her flip and flapperish way "Egypt" seeks out the minister in a spirit of adventure, but soon realizes that she loves him. In the meantime the good churchgoers have decided to make trouble for their minister and to force him out of the church, because of his friendship with the "black sheep." To save him, "Egypt" decides to elope with a wealthy young man of her set. Intending to spend their honeymoon on his yacht they start during a storm and are followed by the minister who has come to save the girl from herself and from the man she is going to marry. The story ends with a hint of the happiness in store for them.

For the general audience.

(Universal—7 reels)

The Silent Rider

Directed by Lynn Reynolds

Featuring Hoot Gibson

Novel "The Red Headed Husband" by

Katherine Newlin Burt

A WESTERN romance taken from the story "The Red Headed Husband", which is a far better name for the picture. A young girl enters a ranch house dining room to wait on the cowboys and when asked by one of them what she is doing there, she replies that she is looking for a husband and a red headed husband at that. Being both young and beautiful, she instantly inspires the cowboys to dye and "henna" their hair and even to go so far as to use red paint and buy red wigs. Finally a red headed man comes to the ranch and the green eyed monster rears his head. It develops later that this man is the red headed husband she is looking for, as he had deserted her and kidnapped their child. He is killed in his attempt to escape with some stolen money, and the girl loses her red headed husband but wins a much "hennaed" cowboy and has her child restored to her. The story is interesting and has good comedy relief.

For the family audience including young people.

(Universal—6 reels)

Stranded in Paris

Directed by Arthur Rosson

Featuring Bebe Daniels

Play "Jenny's Escapades" by Herman J.

Mankiewicz and John McDermott

A FREE trip to Paris is all well and good but you don't get very far in Paris when nothing is free there but the atmosphere. That was the heroine's experience when she discovered her purse stolen and the young man she had met on the steamer had dropped out of sight. But you can't keep a good American girl down in Paris especially when she accidentally finds herself turned loose with the wardrobe of a countess which she was to deliver for a dressmaking establishment where she just landed a stop-gap job. All goes well until the count appears and takes possession of the suite of the supposed countess. Farcial situations now follow in quick succession when the young man of the steamer and the real countess also bob up.

For the family audience including young people.

(Paramount—7 reels)

Summer Bachelors

Directed by Allen Dwan

Featuring Madge Bellamy

Novel by Warner Fabian

COMEDY-DRAMA of a flirtatious girl who entertains lonely husbands in New York City while their wives are away for the summer. This charmer and her girl friend find summer their busy season in the pleasant past-time of flirting. The story is carried along at a light amusing pace until a real bachelor is caught. The acting is clever.

For the general audience.

(Fox—6 reels)

***Tell It to the Marines**

Directed by.....George Hill
Featuring.....Lon Chaney
Original screen story by E. Richard Sheyer

HIGH comedy of life with the marines. "Join the marines and see the world", so thought young Burns, but he was unaware of all that went with the sight seeing. For four years, Burns was continually in hot water and in dutch with his hard boiled sergeant. A strong rivalry springs up between this ill assorted pair for the hand of a young nurse in the navy. At the end of the four years, the sergeant and the tenderfoot have become fast friends, and the sergeant gracefully watches the boy win the girl. The story is interesting, the comedy excellent and the subtitles clever.

For the family audience including young people.

(Metro-Goldwyn—10 reels)

The Third Degree

Directed by.....Michael Curtiz
Featuring.....Dolores Costello
Play by Charles Klein

A ROMANCE of the saw-dust ring, in which a woman of the circus deserts her husband and baby daughter to run away with an ex-ring leader. After the death of her father, the child is brought up by the owner of the circus, and at eighteen she marries secretly the son of a wealthy aristocrat. His irate father tries to break up the marriage but here fate takes a hand. The millionaire's wife, who is the boy's step-mother, a charming woman living in constant fear of her past becoming known to her husband, proves to be the mother of the despised circus girl, while the man employed by the millionaire to wreck his son's home is the same man with whom the girl's mother ran away. When this man is shot in his rooms, and the boy is given the third degree he confesses to the murder of which he is innocent. The girl, learning the truth concerning her mother and attempting to save both her mother and husband, falsely testifies to the murder. The unhappy mother now confesses her part in the murder. The boy is freed and he and his wife are reunited. The acting is good, but the story though interesting is too sentimental.

For the general audience.

(Warner—8 reels)

Twinkletoes

Directed by.....Charles Brabin
Featuring.....Colleen Moore
Novel "Limehouse Nights" by Thomas Burke

THROUGH the fog and evil of Limehouse, Twinkletoes, the one bright spot in the otherwise sordid life of the slums, dances her way into the hearts of whites and yellows alike. Her father, whom Twinkletoes idealizes, paints signs by day but at night carries on a smuggling business. His one fear is that "Twink," as she is known by all who love her, might discover his secret, and so he determines to

quit as soon as his last shipment is disposed of. A prize fighter married to a drunken and dissolute woman, falls in love with "Twink" and she returns his love. On the night of her triumph in the theatre "Twink" learns the truth about her father, who has just been arrested. She finds herself in the clutches of her theatre manager and after a valiant fight she runs away from Limehouse. Later she is shown working on a farm, and there her father and lover come to her, the one having been freed from prison, the other from his drunken wife. The atmosphere of Limehouse is well portrayed throughout, and the picture holds the interest, although somewhat long.

For the mature audience.

(First National—9 reels)

NON-FEATURE SUBJECTS**Overnight from Paris**

(World We Live In Series)

Various views of French scenery.

For the family audience including children.

(Fox—1 reel)

***Pathe Review No. 1**

Philippine Flappers; The Workshop of Nature, delicate wild blooms; Diving Dancers, in the air and under water.

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 3**

A Unique Hobby, operating a railroad system; The Island of Jersey in the English Channel; The Lost Empire of Africa, American Excavations in French North Africa.

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 4**

Japanese Joys, the Cherry Blossom festival frolic; Paul Puss in "Pussy Poses," pathicolor novelty; Making Uncle Sam's Loud Speakers, the manufacture of big guns.

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 5**

The Little Niagara of New Zealand, Huka Falls; Shrewsbury Castle in Wales; Hunting a la mode, bagging game by camera.

For the family audience including children.

(Pathe—1 reel)

Weatherproof

(Spotlight Series)

Showing all manner of indoor sports which are not dependent upon fair weather.

For the family audience including children.

(Pathe—1 reel)

SHORT COMEDIES**Are Brunettes Safe?**

Featuring.....Charlie Chase
Brunettes are dangerous but nice.

For the family audience including young people.

(Pathe—2 reels)

Cinder Path

(Collegian Series)

Featuring.....George Lewis

The College track team in action.

For the family audience including children.

(Universal—2 reels)

Felix the Cat Trumps the Ace

(Pat Sullivan Cartoon)

Felix breaks into a circus and steals the crowd from the clown.

For the family audience including children.

(Educational—1 reel)

Flashing Oars

(Collegian Series)

Featuring.....George Lewis

Rowing race at College.

For the family audience including young people.

(Universal—2 reels)

Up Against It

Slapstick of comic sheet. "The Gumps."
For the family audience including children.

(Universal—2 reels)

Service of the Y. M. C. A.

Motion Picture Bureau

By George J. Zehrung, Director

THE purpose of the Y. M. C. A. Motion Picture Bureau is to provide film material at the lowest possible cost, and to discover and promote the most effective methods of its presentation and adaptation to the programs of churches, clubs, industries, grammar, high and technical schools; colleges, community and welfare organizations and similar institutions in addition to Y. M. C. A.s. Since these organizations prefer to secure their film subjects from a central source, the continuously growing demand for films has developed this Bureau into one of the most effective channels for the release of educational and industrial subjects in the non-theatrical field. Twelve years' service has won the confidence of the exhibitors and owners of industrial subjects.

The Bureau, with offices in New York and Chicago, reports that it has furnished a total of 24,216 programs, consisting of 68,804 reels to 919 different exhibitors in churches, schools, industries, community and welfare organizations and Y. M. C. A.s during the past twelve months. The total attendance at these exhibitions was 6,649,400 people. This service is rendered to these organizations without cost except transportation.

Catalogs may be had upon request, 120 W. 41st Street, New York, N. Y.

Better Films Conference

Annual Meeting will be Held in
New York City January 27-29, 1927

"THE Motion Picture, Its Broadening Influence and Uses" will be the keynote of the Third Annual Better Films Conference which will be held in New York City, at the Hotel Waldorf-Astoria, January 27th, 28th and 29th, 1927, under the auspices of the Better Films National Council of the NATIONAL BOARD OF REVIEW. The sessions of the Conference beginning on Thursday morning, will conclude with the Annual Luncheon of the NATIONAL BOARD OF REVIEW on Saturday, January 29th, at 1 o'clock.

Thursday morning, January 27th, the delegates to the Conference will attend pre-release reviews of motion pictures in the projection rooms of the various companies with the review committees of the NATIONAL BOARD OF REVIEW, and the Conference will be formally opened that afternoon. Dr. William B. Tower, Department of Surveys of the Methodist Board of Foreign Missions, and Chairman of the NATIONAL BOARD OF REVIEW and of the Better Films National Council, will preside at all sessions.

Among the topics which will be presented during the various sessions of the conference will be The Social Influence of the Motion Picture, The Psychological Influence of the Motion Picture on the Community; The Influence of the Motion Picture on the Home and on the Family. "The Motion Picture as an Entertainment Medium" will be the topic for the Friday morning session and talks will be given on the Motion Picture and the Theatre; The Special Picture for the Special Audience; Developments in Motion Picture Production, Exploitation and Distribution; The Amateur Cinema Cameraman. Friday afternoon, the topic will be "The Motion Picture in Cultural, Educational and Religious Fields" and there will be talks on Clubwomen and the Motion Picture, Teachers, Ministers, Artists and the Motion Picture; Schools, Museums, Libraries and the Motion Picture. "The Motion Picture for Specialized Uses," the topic for Saturday morning, will be illustrated with motion pictures, and Motion Pictures in Industrial Education will also be presented.

Among the speakers who have already been secured for the Conference are Dr. Francis Tyson, of the University of Pittsburgh; Prof. H. E. Jones, Department of Psychology, Columbia University; Miss Louise Connolly, Educational Expert of the Free Public Library and Museum, Newark, N. J.; Gov. Carl E. Milliken, of the Motion Picture Producers and Distributors of America, Inc.; Eric Clarke,

Manager of Eastman Theatre, Rochester, N. Y.; Howard Dietz, Director of Publicity and Advertising, Metro-Goldwyn-Mayer Picture Corporation; Hiram Maxim, President of the Amateur Cinema League; Harry D. Wescott, Director, Department of Public Service and Education, Stanley Company of America; Mrs. Anna Steese Richardson, director of the Good Citizenship Bureau of the Woman's Home Companion; Prof. Leroy E. Bowman, Department of Social Science, Columbia University, and Secretary, National Community Center Association; Dr. Clyde Fisher, Curator of Visual Education, American Museum of Natural History; and Huger Elliott, Director of Educational Work, Metropolitan Museum of Art.

Terry Ramsaye, author of "A Million and One Nights" will give a History of the Motion Picture on the Thursday evening program, telling of the development of motion pictures from the inception of the idea to the present day. Following this address, there will be presented on the screen "Thirty Years of Motion Pictures," an assemblage, in historical sequence, of pictures of exceptional value from the beginning of picture making to the present time.

The registration fee for the entire Conference, including the evening programs and the concluding event, the Annual Luncheon of the NATIONAL BOARD OF REVIEW, will be \$7.50. Special arrangements may be made by those wishing to attend only part of the Conference sessions. The Annual Luncheon tickets may be secured for \$3.50.

Sermons in Pictures

By THOS. F. OPIE, D.D.

Rector, Church of the Holy Comforter,
Burlington, N. C.

IF Shakespeare could see sermons in stones we of today ought to be able to see sermons in pictures. In the South there is still some prejudice against showing motion pictures in churches—and I doubt not there is some of this feeling in other parts of the country. It is inevitable that this prejudice must vanish sooner or later, as the cinema is coming more and more into religious as it is into commercial significance.

With the organization of The Religious Motion Picture Foundation, with the sympathetic study of the motion picture for religious purposes by the Federal Council of the Churches of Christ in America and with the present increase in the actual use of pictures by many churches all over the land, it is assured that more

and more people everywhere are destined to see sermons in motion pictures—and to be immensely impressed, enlightened, inspired—and indeed, happily, entertained.

We have recently adopted Sunday motion pictures and our attendance has increased over five hundred per cent. The pictures have patently conveyed a lesson more graphic and more gripping and more lasting than could the most eloquent of spoken discourses. Our first showing was the beautifully reverent *Pilgrim's Progress*. This story familiar to everyone has been strikingly picturized and it thrilled and stirred a large audience. We have also shown *Deliverance*, a picture built up around the unique life of Miss Helen Keller. No description of this film really describes, there is allegory, symbolism, realism, inspiration, pathos, humor, and religion in this most worthy picturization.

The Fool, another of the best known religious stories in the movies, was shown twice with marked effect on all who saw it. This story of a minister who essayed to live as he thought Jesus Christ would live in this complex modern age, has been remarkably worked out in pictures; it bites at, tears and ridicules hypocrisy, sham and folly as no sermon could possibly do.

Over the Hill, formerly *Over the Hill To the Poor House*, was shown to a packed house. This too is a slap at hypocrisy, filial infidelity and disloyalty. Forty years of mere preaching could never impress a lesson such as this picture conveys. It seems a pity that a more obvious title and a more original one could not have been devised for this film, but the drama itself is intense and gripping. We have booked *Thank You* and *The Ancient Mariner* for early showings.

It is my custom to speak on a given picture on the Sunday following its showing, basing the discourse on both the main theme of the film and on subordinated ideas suggested by the picture. Pictures like *The Ten Commandments*, *Ben Hur*, *The Fool* and *Over the Hill* are particularly rich in subject matter for a sermonic discourse.

Pictures are shown free but an offering is taken at each service and up to now this has covered rentals, with a small margin, which goes into a "motion picture fund" for the church. A committee passes on the pictures to be shown. A short service consisting of a hymn, Bible reading and prayer, precedes each showing and a prayer, hymn and the benediction follow the "sermon in pictures". The audience is impressed with the fact that we are having a service of worship, in which the sermon is visualized instead of heard, and the innovation so far has been a complete success.

BETTER FILMS CONFERENCE

Waldorf-Astoria Hotel

January 27th, 28th, 29th, 1927

All who are interested in motion pictures will certainly wish to be present at this conference devoted to the subject "The Motion Picture, Its Broadening Influence and Uses."

Addresses by prominent speakers will be given at the various sessions, which will be interspersed with unique showings of pictures.

Social Influence of the Motion Picture.

Psychological Factors in Response to Motion Pictures.

The Motion Picture and the Home, the Child and the Adult.

The Motion Picture as an Entertainment Medium.

History of the Motion Picture.

The Motion Picture in Cultural, Educational and Religious Fields.

Specialized Uses of the Motion Picture,
are the many angles of the theme to be presented.

Those who cannot attend for the entire three days will have a chance to choose from an abundant program that phase which most appeals to them.

The concluding event of the conference will assuredly be marked on all the New Year calendars as one not to be missed—

TWELFTH ANNUAL LUNCHEON

WALDORF-ASTORIA HOTEL

JANUARY 29TH, 1927

OF THE

National Board of Review of Motion Pictures

70 Fifth Avenue

New York, N. Y.

NATIONAL BOARD OF REVIEW MAGAZINE

(Combining "Exceptional Photoplays," "Film Progress" and "Monthly Photoplay Guide")

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IF YOU enjoy this issue of the NATIONAL BOARD OF REVIEW MAGAZINE tell your friends about it—tell them of this unique publication in the motion picture field—treat your friends by passing on to them news of something interesting.

Don't let them attend the pictures indiscriminately and then say they are all bad—help them to know which are the good ones to see so that they too will come away satisfied.

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Contents for February 1927

We Have Lunched Before *Bettina Gunczy* 3

The Screen's Biography—"A Million and One Nights" reviewed by *Alfred B. Kuttner* 6

Clearing the Critical Jungle *Seymour Stern* 8

Exceptional Photoplays

Flesh and the Devil 11

The Night of Love 14

Rose Bernd 16

The Third Better Films Conference..... 17

Selected Pictures Guide21-22

FEATURES

Johnny Get Your Hair Cut	New York
The Kid Brother	The Potters
The Last Trail	Wandering Girls
McFadden's Flats	Winners of the Wilderness
	Wolf's Clothing

NON-FEATURE SUBJECTS

Crowd Bait	Pathe Review No. 7
My Lady's Stockings	Pathe Review No. 8
Pathe Review No. 6	

SHORT COMEDIES

Should Men Walk Home?

Better Films Activities 23

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We Have Lunched Before

By BETTINA GUNCZY

THE year of 1927 rounds out one dozen years of successful, interesting and stimulating Annual Luncheons of the National Board of Review and it is a matter of pride for the Board to record that each Luncheon has drawn a larger audience than the preceding one. This is not surprising when one considers the line-up of excellent speakers bringing messages which linger through the year and impel one to attend each season.

The National Board was organized in 1909, but the year 1916 saw the first of the public Luncheons appear on the horizon, affairs which have grown into prominence, not only in New York City, but throughout the country, bringing people from many states to this annual gathering of those interested in the National Board and its work.

The Luncheons began in a modest way. They were initiated at a luncheon meeting held in the Astor Hotel, February 5th, 1916, with 149 present. The first regular Annual Luncheon was held the following fall, November 18th, at the Astor Hotel, with an interesting program of speakers, including Stephen Bush, Editor of *Moving Picture World*, who spoke on "The National Board of Review and the Motion Picture Industry," Campbell MacCulloch of the Triangle Film Corporation on "Getting the Right People to the Movies", William M. Seabury, General Counsel of the National Association of the Motion Picture Industry speaking on "Reconciliation of Commercial Needs with Ethical Ideals", also Mr. Henry Moskowitz, who spoke of his early experience as a member of the Board of Appeals when the closing of the Motion Picture theatres had been considered by the Mayor, and Mr. Sidney Drew on "The Camera as an Audience".

The 1917 Luncheon, which, on account of war conditions was in the nature of an informal meeting, was held at the Peg Woffington Coffee House, November 26, 1917, with a discussion of the war activities of the Board.

In 1918 the Luncheon was a spring affair, held May 3rd. It also was hampered by existing war conditions but was an interesting gathering notwithstanding.

The speakers numbered John C. Flynn, Publicity Director of Famous Players, who spoke on the "Art of Advertising the Motion Picture in Its Nation Wide Aspect", Hetty Gray Baker, Editor of the Fox Film Corporation, who spoke on the "Art of Assembling Film Productions", and George Middleton, the noted American dramatist, on "Scenario Writing from the Dramatist's Point of View". Cranston Brenton who was at that time Chairman of the National Board presided.

The 1919 Luncheon started off with the very inclusive and intriguing subject of the "Impressions of the Motion Picture Fan, Does He See What He Wants To See, And Does He Know What That Is?" It was discussed by Mr. H. E. Jenkins, District Superintendent of Schools, New York City, who speaking for the child, said "I know what I want better if someone who knows better than I will train me to it."

Miss Anita Loos of the now well known "Gentlemen Prefer Blonds" fame spoke even then on preference, for her subject was "What the Public Wants in Motion Pictures". She said, "I do not think, however, that producers will succeed who try to give the public a message it has not called for."

Mr. Rothafel, of the Rivoli and Rialto theatres then took his turn upon the topic of the Luncheon, which had been announced by Mr. Lester Scott, presiding officer as, "What is the True Reflection of Public Opinion in the Regulation of Motion Pictures?"

Mr. Rothafel said, "Directors of motion pictures are too busy today trying to control the industry. There is not enough idealism, entirely too much commercialism and not enough respect for the intelligence of the audience. I have heard directors say repeatedly, 'Oh, that will go over their heads,' yet I have seen audiences appreciate the most subtle things. I

believe the motion picture will not make great advances until we get more subtlety and idealism."

He was followed by Everett Dean Martin, author and lecturer, who gave an interesting definition of public opinion. "I am wondering if there is any public in the first place? I begin to think we are misusing the word public. Public opinion is not a lot of private opinions chopped up. You cannot collect private opinions. Public opinion is rather a way of putting ourselves on parade. Public opinion is rather what we think other people think we ought to think. But we have a personal self which is not thus hypocritical."

Dr. Talcott Williams, Dean of the Pulitzer School of Journalism, said "To me the subject is nothing, the treatment is everything. Also the method, manner and particular province of art with which you are dealing. I disagree with the contention that the American public is not able to appreciate ethical judgments and art. I believe it is keen in both. But do not forget that there are two fields of art—the share of art which expresses the artist whose work lasts from century to century, also that which expresses the artist who interprets the public day by day. The moving picture is essentially the interpreter of its day, it reflects its standard, feeling and emotions."

The gathering for the year 1920 was held January 31, in the McAlpin, which had been the meeting place of the two previous Luncheons an interesting galaxy of speakers graced the affair.

Miss Mary Shaw said, "In a general sense the theatre is a citizen-making power. It stands with the church and the government and consequently it should have an appropriate place and enter seriously into consideration as a great educative force for the great mass of the people."

Mr. William A. Brady, the President of the National Association of the Motion Picture Industry, spoke chiefly on censorship. "The greatest method of public propaganda is the motion picture. It is the most effective way of circulating propaganda and education. Why? Because here is one method by which information can be carried to every corner of America within 72 hours, it reaches every young man, old man, every child. It is the last thing in the country which should be censored. Give it all the liberty you can. The spirit of the motion picture industry is to go ahead. It wants to make a prouder record in this serious reconstruction period. Take the picture seriously. Insist on its being introduced in your schools. Boost the motion picture. Fight for it, scrap for it!"

Dr. Everett Dean Martin, who was the presiding officer, next introduced Major Raymond Pullman, of the Metropolitan Police Dept., Washington, D. C., and Secretary of the Americanization Committee appointed by Secretary Lane.

The Author's League was represented by Rupert Hughes who related the experience with his picture, *The Unpardonable Sin*, before the Pennsylvania censors.

In summing up his censorship remarks, he said: "A pity of this world is that we are continually fighting evils that do not exist with cures that do not cure. In China, there is erected in front of houses a devil-screen of such size as to protect the house from devils. We put up censorship that does not screen devils that do not exist. That is why I like the work of this Board. A certain amount of censorship is necessary, to test the market. Throw your influence against the sort of censorship that would besmirch every decent effort."

Miss Mary Gray Peck told of the reaction to censorship agitation about which she had learned in her work in the various states. "The organized forces of self-righteousness in Massachusetts have a committee of women backing up a strong movement for censorship. They are going very strong. I went up to investigate how far they represented the public opinion of the state. The most effective propaganda for the National Board, with Massachusetts audiences, was for me to take your letter head and read off names of the organizations represented on the General Committee. The other side would always preface their remarks by saying The National Board was a camouflage for the producers. I would read these names and say, 'Is it possible for the National Board to be camouflage for the producers?'"

"In Virginia, I think the desire for the legalized enforcement of morality is on the decline. The spirit of the moving picture men is going to result in co-operative arrangements.

"I have since my Massachusetts experience had a new interpretation of the Book of Job come to me. . . . The three comforters were the original censors."

The topic for discussion at the 1921 Luncheon was, "The Art of the Photoplay and its Relation to the Work of the National Board of Review".

Col. Arthur Woods, former Police Commissioner of New York City, spoke of his keen interest in having incorporated in the American photoplay common incidents of everyday American life, "so that the constant exhibition of incidents of a typically American character will develop a true appreciation of our National ideals."

Mr. Charles Miller who had recently been elected President of the Motion Picture Directors' Association of America, told of the difficulties encountered by stage directors in developing the art of the screen. Mr. Whitman Bennett, the well known director, several of whose pictures had received consideration by the Exceptional Photoplays Committee, then spoke.

The serial motion picture, a unique development of the motion picture as compared with the stage, received the attention of Mr. George Seitz, a leading producer of serials.

A large audience was present and the event was one of interest and enjoyment.

Indicative of the widening activities of the National Board is the subject of the 1922 Luncheon, "The Motion Picture at Home and Abroad." This Luncheon was held February 11th, at the McAlpin. A pioneer on the Board, Dr. Albert Shiels, led off the speakers with some thoughts regarding the foreign picture. "When you look at the foreign picture, you find it is more serious than the American product. . . . Not all foreign pictures are good—there are lots of dreadful foreign-made pictures. Now, the foreign picture is not coming here because we have not good pictures—we have many of them; but they are coming here in a missionary cause. If we can get people from other lands to bring us their conception of life . . . all this talk about competing is secondary to the main point. . . . Let us see all the pictures from everywhere that see things as we do not see them. Let us give our humor, and get the European's seriousness."

Mr. John Emerson next spoke upon the proposed tariff on foreign films and its effect on American productions. "We are not asking for a prohibitive tariff. We welcome the better European film as providing a healthy, artistic, stimulating competition. But we do ask a tariff which will bring the cost of foreign films up to somewhere what they would be if made in America, and protect the industry in this country. . . . As to censorship: by censorship I do not mean the work of The National Board of Review. This board seems to me a sort of antidote for censorship. I am opposed to the whole idea of legalized censorship, because I believe it represents a spirit opposed to civilization and progress alike. . . . Producers fear not only what the censors do to pictures, but what they *may* do. . . . The best kind of supervision is that which, The National Board is trying to work out."

Mr. Moree, the presiding officer, read a telegram from Mr. Will Hays, newly elected chief of the Motion Picture Producers and Distributors of America regretting his inability to be present and expressing the hope that soon after March first he would meet with the members of the Board to discuss its purposes and work out a basis of cooperation.

The noted Motion Picture critic of the New York Times, James O. Spearing, gave a most stimulating address. Some of the high lights were: . . . "The question that presents itself to my mind is a genuinely artistic one. We want the motion picture screen brought to its highest point of development. It seems

to me that one of the fundamental faults has been that the medium, the language of kinetic photography, has been largely ignored and neglected. The photoplay began as a substitute. . . . It must be beautiful and expressive in the artistic sense; a picture must possess harmony, unity, life and arrangement such that we can take it in easily. The expressiveness of motion pictures is absolutely new. In motion pictures we want a story: in this they are not like painting. It takes more intelligence and hard work to make such pictures. They mean more to the imagination of the people who see them.

"One of the things that has made the foreign pictures attract so much attention is that they have proved a revelation of what may be done with this medium of expression. I want America to make the best pictures. If we cannot make good pictures, pictures that will stand up with the European pictures, then we ought not make pictures. It is trite to say that the motion picture is in its infancy. My feeling is, let us take this infant and not stunt its growth."

Mr. Hugo Ballin, the producer, then told of developments in motion picture technique lately made and to come, and his hope for a practicable motion picture camera which will give stereoscopic vision.

Our present mayor, then Senator James J. Walker and Counsel for the Motion Picture Theatre Owners of America, began his talk in his well known amusing fashion saying, "I have enjoyed this discussion very much. In fact, for a while during the discussion on the tariff I felt as if I occupied a position similar to that of the woman who watched her husband and a bear fighting. She said it was the first time she ever saw a fight in which she didn't care which side won. . . . I hope the National Board of Review, composed of sensible men and women with no axe to grind but working just for the good of the screen, will alone be our censors, the helpful censors. . . . The motion picture theatre owners are turning over their theatres without cost to the schools and high schools for the exhibition of vocational films to assist boys and girls in choosing their vocation. The critic who makes a good living objecting to motion pictures will eventually be silenced by this campaign of vocational education."

Mr. Benjamin Christensen, the famous actor-producer of Denmark, director of the momentous film *The Witch* just then finished, after apologizing for his faulty English, said "I have made only three films in nine years, so I am a good fellow, you have nothing to be afraid of in me. An American gentleman has told me my latest picture is impossible, it is twenty years ahead of the time. He says, 'You can go to the universities with it, but not to the picture houses.' But I do not believe him. I believe that if you can in two hours tell millions of people something they

(Continued on page 18)

The Screen's Biography

"A Million and One Nights" by Terry Ramsaye

A Review by Alfred B. Kuttner

THE task of the reviewer is considerably simplified when the book before him is the only one which exhaustively covers a new field in pioneer fashion. Such is the case with *A Million and One Nights*. Mr. Terry Ramsaye has undertaken to report the history of the motion picture. He has treated his task like an ideal assignment in a grand wish-fulfilment of the reporter's dream to have his article start with a headline across the entire page and running on to unlimited pages, with no editor to cramp his style and no make-up man to crimp his space. His history of the motion picture is a journalistic marathon.

Now Mr. Ramsaye's manner may at first put you off. His crisp paragraphs and hearty topical style with its many quick allusions culled from a wide experience in the field of journalism and publicity work may make you think that he is intent upon putting over the movies in a super-movie manner. Yet his perspective is of the widest and his attitude is thoroughly objective. He is not taken in by the movies even though he has taken them into his heart and saturated his mind with them. He knows what they are all about.

His book is no panegyric. And yet in a way it is a paean. Mr. Ramsaye has heard the music of civilization that has been caught up in the movies. In that way the book becomes profound. Also it is profound as an example of shirtsleeve scholarship. Five years of labor and research have gone into the making of it. That is more time than it would take to knock off two Ph.D. theses.

In his foreword the author makes the following interesting point: "For the first time in the history of the world an art has sprouted, grown up and blossomed in so brief a time that one person might stand by and see it happen." Having himself seen it happen he proceeded to record that happening.

This point is exceedingly well taken. The history of every other art is thousands of years old. Its

achievements must be studied long after they came into being; its origin, growth and decay must be taken from dead records. Some of these arts themselves have been dead for a considerable time. Their economic determinants, their technique, their psychological structure and social significance are still the subjects of elaborate postmortems.

Mr. Ramsaye is able to do all these things at one and the same time. He investigates the invention of the motion picture as a mechanical device while watching it develop as a business and a new economic giant. He examines its claim to art and seeks to interpret its psychology. He studies it from the so-

ciological aspect and views without alarm its ever increasing hold upon our life. Always he is arresting and informative.

The inventing and perfecting of the motion picture of course arises first and requires much space. When you have read that part of the book you are left with the impression that the motion picture was bound to come, whoever invented it. That is true of so many major inventions. Printing, gun-powder, flying, were the inventions of



The Kiss pictured in 1896 by May Irwin and John C. Rice. This picture gave the Screen censorship movement at its start. From Terry Ramsay's "A Million and One Nights."

eras as much as of individuals. In this case specific credits go to Edison and his staff of laboratory workers. He was the physical father of the motion picture. But there were many godfathers. Some of them are still arguing. They have a fine child to talk about! And of course many years of experimental labor were required before this earliest primitive kinetoscope could become the complicated motion picture camera of to-day.

The development of the motion picture as an industry—for this is also the first case on record where men set out to *manufacture* an art—runs side by side with the evolution of the earliest type of peep-show picture into a mature and aesthetic entertainment.

As soon as the motion picture emerged from its Coney Island side show phase it displayed its tendency to develop along those monopolistic lines which



The Edison "Black Maria," the first motion picture studio in the world built to revolve according to the sunlight from Terry Ramsaye's "A Million and One Nights"

to-day make it one of the leading illustrations of the so-called vertical trust. Mr. Ramsaye's already famous dictum that the motion picture is mainly concerned with the two universal instincts of combat and sex applies here too. At the business end of the motion picture you will find almost nothing but combat. Mr. Ramsaye has delved deeply into the minutes of innumerable law suits and into many newspaper files to bring out the ebb and tide, the color and the romance of this side of his subject.

Despite the fact that the artistic development is scarcely two decades old, you are struck by the fact that in the beginning this was very slow. At first only the simplest effects were aimed at and achieved. These early years must of course be looked upon as the equivalent of centuries in the development of the other arts. On that scale of comparison motion pictures remained primitive almost as long as early Italian painting or as music during the Middle Ages. The simplest animation of the performers, the galloping of horses or reproductions of slight-of-hand effects were considered wonderful and sufficient. Time and again motion pictures were about to be dismissed as mere toys until the next and obvious step forward was hailed as revolutionary. At first the motion picture was little more than a titillation of our kinetic responses. The coming of structure and design, of progression and unity, without which there can be no art was not always so fast if we bear in mind the foreshortened perspective of our point of view.

The wealth of material which Mr. Ramsaye produces in tracing these early steps in the development of the motion picture as an art make it tempting to

try a psychological interpretation of some of these phases in terms of the individual psychology of Freud and his followers. Mr. Ramsaye is out of patience with the trite remark so often repeated that "the motion picture is still in its infancy." Of course it is silly to say that and in the same breath speak of screen epics. But would it not be true to say that motion pictures have retained a good many of their infantilisms which are as much the ear-marks of immaturity here as in the adult who displays them? Is the conventional ending of so many pictures in a racing finish anything more than a survival of those first pictures of the feet of galloping horses? A number of such infantilisms could easily be traced. But perhaps that had better be left to some of our old line directors.

In touching upon the social aspects of the motion picture, Mr. Ramsaye touches briefly upon a very intriguing theory. Contrary to the accepted opinion which sees an intimate connection between the general type and content of pictures and the mental background of our rural communities, he boldly refers them to the ideology of our slums and large foreign population centers. He finds that they most truly nourish the spiritual wants and imagination cravings of these dwellers in the darkness of our civilization. The most vital art of our machine age calls most clearly to the greatest victims of that age. It nourishes them with its ideal of life, consoles them with its religion, and perhaps also numbs them with its spell. It allows them their greatest wish-fulfilment.

"A Million and One Nights," by Terry Ramsaye, 2 vols. Simon and Schuster, \$10.00.

Clearing the Critical Jungle

By SEYMOUR STERN

FROM the outset, motion picture criticism has been based upon a false assumption, namely, that the motion picture is an offshoot of the theatre, a form of dramatic expression which has to be judged on the same grounds as the drama, by the same aesthetic laws and the same tradition. In the beginning there was no criticism; but later, when college graduates and old-time reporters required an outlet for their ignorance, "critics" were inaugurated on metropolitan newspapers and further contribution was started straightway to the hopeless confusion which already prevailed. The first real film-criticism, however, was a masterpiece of insight into the nature of the medium. Henry MacMahon's special essay on *The Birth of a Nation*, in *The New York Times* of June 6, 1915, Section 6, p. 8, has now a distinctly historical value. It contains the first intelligent discussion of the close-up, the fade-out and the flash-back, as quoted from a magazine article by James Shelley Hamilton published at that time, and stipulates the far-sighted principle that "the picture-maker *has* to use the rapier of suggestion rather than the bludgeon of logic". Vigorous protest is also made against the habitual propensity to discuss the screen in terms of the stage. Manifestly inspired by Griffith's *chef d'oeuvre* of the Civil War, Mr. MacMahon attained in this piece a pitch of enthusiasm and a sagacity of perception, which, for some years, kept his work unique among criticisms. We do not come across anything more astute in its aesthetic analysis or more cinematic in its point of view until the Herman G. Scheffauer papers on the treatment of space in *Caligari*, published in *The Freeman* of December, 1920, under the collective title, "Vivifying Space." Neither *The Times's* sweeping review of *Intolerance* nor its discerning remarks on John Emerson's cinematization of *Macbeth* contributes a greater impetus to the rise of a cinema philosophy. By this time, several books of serious import have been published, and the influence of these is reflected in a measure in the work of James O. Spearing on *The Times*. Vachel Lindsay's "The Art of the Moving Picture" the pioneer-book of film-criticism, Hugo Muensterberg's "The Photoplay: A Psychological Study", and Walter Bloem's "The Soul of the Moving Picture", translated from the German, and, in England, the little-known work of Alexander Bakshy in "The Path of the Modern Russian Stage", "The Kinematograph as Art", "Living Space and the Theatre" and in his "Aesthetic". Spearing may or may not have read these works; but his own diligence, his own painstaking efforts to reconcile the readers of his

department to the idea of art in the cinema and his notable attempt to shy from bastardizing influences, from corrupt forms of cinema, such as color-vision, incline me to think that perhaps he had an acquaintance with some of them. I doubt, however, whether he or many others ever read Bakshy, because this great critic and even-tempered philosopher seems to have attracted practically no attention at all in America; but it is altogether likely that Spearing subscribed to some of the tenets of Lindsay, who, with reservations, deserves to be considered even to-day the foremost authority on the films.

All during this period we can trace the evolution of a new attitude: an attitude which separated screen from stage and thought of the former in its own terms, rather than, as previously, in terms of the latter. Elsewhere I have made an exhaustive study of the differences between these two mediums, but I will give here, briefly, what seems never to have been adequately or accurately stated: that the moving picture is an essentially primitive language-system; that it depends for its communication on certain potent factors which are inextricably bound up with the *fundamental* emotions, namely, grimace and gesticulation (to the latter of which Wundt traced the origin of language); and that, in consequence of these properties, as well as of six screen-stage distinctions, too complex to be dealt with in this article, but forming the basis of a future essay, the moving picture and the drama are, and must remain, two independent, mutually exclusive arts, to attempt to unite which, either in theory or in practice, must result in the corruption of the one at the expense of the other and in death to both. It was the realization of these truths that began to glimmer about the year 1920, when the first German film, Lubitsch's *Passion*, came to America. The year 1921 was the most auspicious for the development of the cinema as an art-form since *The Birth of a Nation*. Criticism rose to real heights, and the German pictures which flooded the country left everywhere the first stimulations of taste produced by their "incur-sion" into America. The coming of *Caligari* marked the first wave of "intellectual conversion". Almost every high-hat publication in America condescendingly permitted a laudatory effusion to appear upon the pure paper of its hallowed pages. The only disappointing feature of the event was that none of the criticisms succeeded in focusing a great deal of attention on *Caligari*. Had they done so, the history of the screen subsequent to 1921 might be a far different thing from what it is.

Many papers, essays, long and short, appear after 1921, but there is nothing of outstanding significance until Seldes's chapters on the cinema in "The Seven Lively Arts." The appearance of this curious, beautifully written work is too recent to call for an exposition of its contents. From the viewpoint adopted by this article, all that need be said about it is, that, while his opinions of various film-people, particularly of Griffith, are open to violent dispute, his aesthetic principles, especially the exquisite analysis of *Deception*, are the finest ever written; and, while, unfortunately, they have none of the scope of Lindsay, and consequently none of Lindsay's great variety, they rely less on a consideration of other arts and possess an originality equal to that of Bakshy. The great mistake of Seldes, of course, was in classifying the motion picture among the "lively" arts, but this error he has since rectified. He now ranks the cinema high among the major arts.

The decline of criticism since 1921 is in converse proportion to the advance of certain branches of the cinema itself. Towards the fall of last year, there was a great splurge which momentarily assumed all the proportions of a renaissance; of this, I hold John Grierson's essay on the necessity of a silent cinema to be the most important achievement. "It is the very silence of the screen", wrote Grierson, "which gives it its magic". But Grierson's piece of cinema-wisdom went for naught. If ever there was a hope that film-criticism might some day attain the ranking of a branch of literary art, if not actually of philosophy, it was rudely shattered by the laudatory press-reactions to the Vitaphone. Adjectives flew like sparks from a wind-swept blaze. All the studiously planned principles laid down by Lindsay, by Bakshy, by Herman G. Scheffauer, by John Grierson, by Gilbert Seldes, by the present writer in his "Category of the Seven Fundamental Entities Which Constitute the Aesthetic Cinema", were forgotten, went to pot and smash, before the mechanistic magic of this latest corruption of cinema and Barrymore's extravagant and oversexed interpretation of *Don Juan*. The common sentiment was summarized in the assertion of one of the critics who wrote to the effect that "at last we may expect to see the screen united to the stage; at last we can look forward to Hamlet on the screen." With this line, the impetus of 1921 came to a dead stop.

* * * * *

The low estate of criticism in America is best explained in more general sociological terms. America has grown cowardly. America as we know it is as far removed from old America, in spirit and in form, as old America, at the time of the Civil War, was removed from certain countries of Europe. The one thing we are unable to tolerate is honest criticism. In this, we bear all the earmarks of prosperity; and in proportion as the prosperity increases,

the capacity to digest strong, uncompromising criticism diminishes. I mention this because the motion picture industry seems in the present instance to be a typical reflection of America. The fact, I suppose, that it is an industry at all, rather than a combination art-profession, is due to its inception as an entertainment in *this* country, instead of in Europe. But whatever the causes may be, it has at last reached the rather dangerous state of a petty tyranny,—America, again, on a smaller scale. It has, in fact, reached the stage where it is no longer possible to offer a few candid opinions in the daily press, designed solely for its possible amelioration, industrial or artistic . . .

An exception to this was the attempted criticism of *Faust*. But this, unfortunately, indicated, it seems to me, the complete absence of a genuine critical appreciation of the art and of the critics' ability to see below the surface. They called *Faust* "a poem in pictures"; yet only portions of it entitled it to the dignity of this designation. Beautiful it was, unquestionably. But its beauty was chiefly pictorial, not dynamic. Its well-spring of effects consisted of compositions heroically conceived, exquisitely executed and liberally borrowed from famous paintings; only twice did the sensual element, the quality which Bloem said constitutes good film-adaptation, prevail: once, in the garden-sequence, when Faust pursues Marguerite at the edge of a forest, and the two go 'round and 'round in a constantly accelerated whirl; and again, in the scene where Jannings rushes out to the belfry overlooking the town and shrieks to the night-wind mad cries of "Murder!" The flying cape, the black form, screaming over the turrets, the sinister hustle-bustle, the diabolical deliberateness of the action, made Jannings's Mephisto, at this juncture, the quintessential portrayal of all the Satans of literature, of painting, and of the films,—a complete conception, really, of the whole stock of traditional Mephistophelian types. And the spirit of the scene was so thoroughly imparted through the movement, that even a child could have sensed the evil afoot. But *Faust* had few such moments, few such high points at which the audience was joined to the shadow-figures of the screen in a union of emotional sympathy and sensual understanding. Everything else was told in titles. It had to be. Murnau's inveterate penchant for static composition, for painting, at all times predominated over his sense of cinema, over his slumbering will to "dynamize". What might not *Faust* have been if some of S. M. Eisenstein's dynamic movement and short shot technique, such as made *Potemkin* memorable, had been injected into the picture?

A motion picture does not become a poem until its component elements are treated subserviently to its leading quality: movement. Its poetry is the poetry of motion, of lines and patterns, of shapes

and rhythms, in constant change, in endless transition, in tempestuous metamorphosis. It follows, therefore, that when a supposedly original and understanding "critic" makes it a point, in one of his special articles, to commend the present mania for injecting into pictures imitations of famous paintings, or compositions based on the works of old masters, he manifests a complete, and absolutely unconditional, absence of any intelligence which can rightfully be termed "cinematic". *The principle of movement on the screen must not be compromised to any dictum subordinate to it in the matter of dynamics.* This means that those films, commonly regarded as "masterpieces", the predominant feature of whose scenes is their *pictorial composition*, rather than the style of movement animating that composition, are *not* cinemas, and belong distinctly to another art. Thus condemned are Ingram's *The Four Horsemen*, the very opening "shot" of which is a "still"—(an affectation of photography, I call it),—*Mare Nostrum*, *Siegfried*, parts of *Faust*, parts of *Romola* and a score of American films which have received praise of the most lavish description but which have no conceivable right to be called cinemas.

The "still", however, has a definite place and a vital function in cinematic technique. While it has nothing whatever to do with tempo,—(movement is relative, the "still" is absolute),—it does bear a relationship to the preceding and succeeding scenes. It is simply the principle evolved by De Quincey in his essay on *Macbeth*: "All action in any direction is best expounded, measured and made apprehensible, by reaction." The "still" constitutes the reaction,—the static complement to dynamic sequences. Nobody has appreciated this to the extent of Griffith. In *The Birth of a Nation*, every important cycle of scenes, the battle cycle, the assassination cycle, the rape cycle, the first Klan cycle and the concluding cycle, is punctuated with a "still", or a series of "stills", which consummates and crystallizes the preceding action. The climax of the picture is in a "still". But aside from this, one of the most effective uses of the "still" I have seen occurs at the termination of the Civil War episodes. Three "stills" are successively flashed: each shows a trench or a field strewn with the motionless bodies of the dead. The camera simply roams over the field or lingers above the trench like a silent, all-seeing spirit. Not an atom stirs. The sense of death is complete. Half of the philosophy of the film is projected in these few "shots". That is the true, the legitimate use of the "still".

The excessive use of the subtitle has been denounced in many quarters, but no critic has undertaken to say what the subtitle should really be, what its functions are and when it may be rightly used. It is well to observe the present tendency to decry subtitles, but a little more reflection on the matter

will show that it is altogether possible to make the subtitle an actual part of the picture. Not, of course, by the silly and incompetent method employed in *Ben-Hur*, that of superimposing the words over the action, because that checks the dynamic flow, but by the very sensible method of *making the subtitle contribute more to the mood and effect of a picture than to its story.* It is not a literary, but a psychological, affair. This is the truth, for in every case where the subtitle has been so used, the effect has been overpowering. Always, the subtitle must startle, must arouse, must illumine, must crystallize, must consummate, must electrify. It must come as a magic word, either opening or closing an important episode. When it does more than this, or less, it destroys its excuse for being and maltreats its only function. At the same time, there must never be a word-climax. There is no such thing as a cinema with a word-climax. "The climax must be in a tableau that is to the eye as the rising sun itself, that follows the thousand flags of the dawn." (Vachel Lindsay.)

"My heart is in the film," are the words of S. M. Eisenstein, the director of *Potemkin*, the Moscow Art film, now receiving much praise in New York. "I have found a new world in which my imagination, invention and originality have full scope. The theatre is too limiting for the producer of big things. It is almost impossible to extend its boundaries. Men have been trying to do so for years, employing all sorts of tricks with scenery and lighting, without success. The cinema is boundless. To the producer who wants to handle the world and its masses, its appeal is irresistible.

"There is a vast untrodden field of material for pictures which the theatre has never touched, and never can touch. I refer to the 'class' and the 'mass' which are waiting to be substituted for the individual. The theatre is capable of handling only the individual effectively.

Extreme difficulty is found in handling the mass on the stage. It cannot be broken up to express mass psychology as a playwright analyzes an individual to express individual psychology.

"Both the theatre and the screen must express the great problems of life, and there the resemblance ends. Their method of expression must be entirely different, with this exception, that in both cases the expression must come through a predominating personality. But in the theatre the personality is a single individual who is supported by other individuals representing the different aspects of the personality. On the screen the mass or class constitutes the personality, and this mass alone can be broken up so as to express all aspects of accepting its very complex personality."

EXCEPTIONAL PHOTOPLAYS

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A department devoted to an impartial critique of the best in current photoplay production. Each picture before being listed, is thoroughly discussed by a volunteer committee composed of trained critics of literature, the stage and the screen, who are the sponsors of this department. The printed reviews represent the combined expression of this committee's opinions. The reviews aim to convey an accurate idea of the films treated, mentioning both their excellencies and defects, in order to assist the spectator to view the productions with increased interest, appreciation and discrimination. The reviews further try to bring to the attention of the reader of special tastes or interests, or of severely limited time for recreation, those photoplays which genuinely contribute to the art of the screen.

SECRETARY AND DEPARTMENT EDITOR

ALFRED B. KUTTNER

Flesh and the Devil

Directed by Clarence Brown

Photographed by William Daniels

The Cast

Leo Von Sellenthin John Gilbert
Felicita Von Kletzingk Greta Garbo
Ulrich Van Kletzingk Lars Hanson
Hertha Prochvitz Barbara Kent
Uncle Kutowski William Orlamond
Pastor Brenckenburg George Fawcett
Leo's Mother Eugenie Besserer
Count Von Rhaden Marc MacDermott
Minna Marcelle Corday

FLESH AND THE DEVIL is a compelling story convincingly told. The theme with which it deals is a mature one whose appeal will be most appreciated by adult audiences. It is exceptional in its portrayal of that theme both through a wealth of good acting and high directorial skill.

The story is based upon Hermann Sudermann's novel, "The Undying Past". A comparison between the adaptation and the original is greatly in favor of the picture which gains in strength by its simplification of a rather elaborate plot. The theme of Sudermann's novel, dealing with the devastating effect of an alluring but unprincipled woman, coming between two men who have been united since childhood by bonds of the firmest friendship, verges upon the melodramatic, always an outstanding characteristic in this novelist's work. Cut down to its essentials it is after all only another variation of the familiar vampire plot. Ordinarily that would in itself be enough to make the discriminating picture-goer sniff suspiciously.

How refreshing, therefore, to find that the picture overcomes this handicap and emerges as a fine and self-sufficient piece of screen art. Slightly less expert management combined with a little more lurid detail might well have brought out the melodramatic aspects of the story and have weakened the general impression to the point where the picture could no longer be taken seriously. Burlesque is the nemesis ever

threatening to overtake the vampire plot, screen vampires of the past having been what they have been.

The success of the picture lies in the avoidance of that pitfall by making the lady in question both real and unreal until she finally becomes a symbol of sexual appeal rather than any particular bad woman. Felicita is a woman such as might well have been. She is believable. She is possessed of the beauty which must always make its primary appeal, and she has the refinement and culture which may allow her to maintain herself in her social sphere without being found out and exposed. The usual stage vampire is represented as being cruel and relentless, a strong and sadistic personality. The very perfection of her vices brings on a titter as one suddenly realizes that she is an automaton, a stuffed simulacrum not unlike the unbelievable giraffe which prompted the immortal remark "There ain't no such animal".

Felicita is not of this species. She is human and weak even though her weakness becomes a destructive force for the men who yield to her. When she falls in love with Leo Von Sellenthin, she does so without circumspection. When the intrigue is discovered by her husband, the military code of honor which held sway in Germany comes into operation and results in a duel in which the husband is killed.

Thus far Felicita is merely a woman who, presumably no longer loving her husband, becomes passionately enamored of another man, a situation from which the necessary consequences follow. But now she proceeds to interfere in another relationship in which the sanctity of a great friendship is involved. Leo receives an unofficial command to absent himself on colonial service for five years until the scandal of the fatal duel blows over. He leaves her in the care of Ulrich, his friend and boyhood chum. Again the same fatal enchantment ensues and Leo returns after four years only to find Ulrich married to Felicita. He still loves her and she gradually breaks down his code of honorable aloofness which he tries to hold for the sake of Ulrich, who had been unaware of Leo's infatuation, until these two friends in turn are about to face each other in another deadly duel.

But when the two men are confronted with the stark issue of death, they find that their friendship is a stronger and cleaner thing than the selfish passions that have come between them.

The success of such a picture, in these days when audiences have become more sophisticated about ladies of vampirish repute, depends, as we have been at pains to point out, entirely upon the credibility of the lady in question. She must be "believable." And it must also be "believable" that men of standing should fall in love with her and not recognize her for what she is. The old hollow formula of "a fool there was" who was undone by "a rag, a bone and a hank of hair" has slowly yielded to character emphasis.

The leading contributor to the success of *Flesh and the Devil* is Greta Garbo. This remarkable Swedish actress has, of course, been groomed for this sort of role ever since her debut in America, as her previous work in *The Torrent* and *The Temptress* clearly shows. She is both physically and emotionally the seductive, appealing type. A very good indication of the changing values and emphasis in the vampire picture is brought home to us if we compare Miss Garbo with the most famous screen vamp

of yesteryear, Theda Bara. Miss Bara, with her robust voluptuousness, her relentless eyes and encircling arms, was the accepted prototype of the lady who has made men uneasy, from St. Anthony to Rudyard Kipling. Her appeal was nothing if not frank, and wise and sober men could be on their guard against her. Miss Garbo, in her later day impersonation, shows a frail physique and a fragile, ethereal air. She is infinitely more civilized and all the more subtle for not being so deliberate. When to these gifts of appearance and suggestion is added the real histrionic power of Miss Garbo, the memorable impression which *Flesh and the Devil* is leaving upon contemporary audiences is already to a great extent explained.

To her portrait of Elena—the fine lady, enshrined but emotionally struggling, of the first few reels of *The Temptress*—is thus added, in her Felicitas, a fuller length, richer colored portrait that carries its truth to character clear to the end of the photoplay. Miss Garbo's art is both instinctive and imaginative; it is therefore revealing and consistently right.

The directorial skill of Clarence Brown, the cinematic slickness of the photography, and the care-



Greta Garbo and John Gilbert in "Flesh and the Devil"



The Duelling Scene from "Flesh and the Devil"

ful attention given to detail, do the rest. Great care has been taken in the scenification of the whole picture to create an atmosphere in which duels and a society whose social codes are tinged by a military regime, will seem natural. The picture begins in the military training school for officers in which Leo Von Sellenthin and Ulrich Von Kletzingk are students. We see them as part of that life and then follow them on their home vacation in the attractive German town where Leo is to meet the fatal Felicitas. It is all so enchantingly done, with not a little of the charm that recently endeared *The Waltz Dream* to American audiences.

Then follows the brief interval of happy, undisturbed love with Leo youthfully abandoned in his first infatuation for a woman obviously so much experienced in love, no less enraptured because it is evidently not her first adventure. The sequence of the duel with the husband that follows is also managed in a less strident key than usual in such scenes and the actual duel itself, by being presented in a beautiful silhouette under a few tall romantic linden trees, loses its air of reality so that it is removed from our every-

day criticism which has outlawed the duelling code from our everyday life.

John Gilbert and Lars Hanson respectively play the parts of Leo and Ulrich. They succeed in suggesting their deep friendship and comradeship with a rare combination of conviction and restraint.

John Gilbert impersonates the romantic young German officer without ceasing to be the appealing type of American lover that he is,—or bothering to crop his hair too short and to wear a monocle. He retains the air of boyish bewilderment in the midst of the maelstrom of passion that threatens to engulf him. It is pleasant to see that Mr. Gilbert continues to work hard in the interpretation of his part rather than resting upon his mere attractiveness as a male star with already an enviable record behind him. Lars Hanson is, of course, at home in his part and gives excellent support to all who play opposite him.

(From the novel "The Undying Past" by Hermann Sudermann. Adapted by Benjamin F. Glazer. Produced and distributed by Metro-Goldwyn-Mayer.)



Vilma Banky As Princess Marie in "The Night of Love"

Rose Bernd

Directed by Carl Froelich
 Photographed by Theodore Sparkuhl

The Cast

Bernd Werner Krauss
 Rose, his daughter Henny Porten
 Marthel, her sister Riegmohr Terstaf
 Christopher Flamm Alexander Wirth
 Mrs. Flamm Ilka Gruening
 Kurt, their son Martin Herzberg
 Arthur Streckmann Emil Jannings
 August Keill Paul Bildt
 The spinster Elsie Zachow Valentin

ROSE BERND is the third exceptional picture brought to the notice of our readers through the Exceptional Photoplays Committees's special research work. This is also a German film—the screen adaptation of Gerhart Hauptmann's tragic play. *Rose Bernd* picturizes a story closely following the original, done boldly, as it should be, with no condescension to the censors. While its cinematic qualities are pronounced, there is no juggling with the camera and its exceptionality as a film lies mainly in the superb acting shadowed on the screen—the acting of the entire cast in ensemble, giving an effect of unflinching realism to be likened only to that achieved by the Moscow Art Theatre players—and in a complete capturing of the rural scene, the rude, earthy country village life of Central Europe.

The story is far from pleasant, and very far from the average story adapted to the screen. This stark brutal tale of a girl, too soon assured that "There is nothin' but sorrow and heart's need on this earth"—of a nature torn by the passions of two lovers and by the pressing, selfish will of a father who would provide for his penurious old age by marrying

Rose to still a third man for whom she can feel nothing but pity and a kind of tender contempt—is patterned only to an audience that can contemplate on its screen the picturization of events encircling human beings with woe and at the same time not feel that it has been robbed at the box office. It is a picture tricked out with no moral other than that which the spectator may perceive is implied by the fate of its characters, and by the forces leading to that fate. It is also a picture—thus moving with implicit truth—in which circumstances develop out of the nature of the characters, and in which one may feel blind impulses welling from their springs of animal need and instinct. The picture, like the play, is social in whatever message it

has to give. It sincerely picturizes one of those Hauptmannesque, social dramatizations that belong to that order of his work of which Mr. Ludwig Lewisohn says in his introduction to Volume II of the American edition of the German playwright's dramas, "The silent burden of these plays, the ceaseless implication of their fables, is the injustice and inhumanity of the social order."

Heading the cast are Henny Porten, Emil

Jannings and Werner Krauss. Principal honors go to Henny Porten. Hers is Hauptmann's Rose, the peasant creature, strong, stubborn, loving, stirring up the male desire—the primitive child who is doomed by nature and temperament to come to no good end in the hands of enflamed men. Emil Jannings somewhat brutalizes and parodies Streckmann, but it is a

virile, bawdy and convincing character he presents. It stands out with this fine actor's best work. Werner Krauss as old Bernd stays well within the lines of his part.

Rose Bernd is a film suitable for the uses of the small special theatre dedicated to the showing of the unusual and serious photoplay to the special audience. (From the novel by Gerhart Hauptmann. Distributed by U.F.A.)



The Third Better Films Conference

LAST year it was stated, in describing the aim and opportunity of the Second Better Films Conference: "The time is past when the motion picture may be regarded by intelligent people—as it has never been regarded by the great masses—as an object for suspicion, abuse, contempt or neglect; when it can be accused of being a clumsy imitation . . . instead of a distinct form of expression having its own technique and powers and possibilities beyond the reach of any other medium."

It is the purpose of the Third Better Films Conference, with its general topic "The Motion Picture, Its Broadening Influence and Uses," to indicate concretely just what the screen's powers and possibilities are, and how far they have already been developed.

To illustrate such development appears to be singularly appropriate at this time for the furtherance of the Better Films movement, as understood by the National Board of Review and its Better Films National Council. From information thus afforded to the delegates of the various community groups interested in the movement, a more comprehensive knowledge of the tools with which they may work—and, it is hoped, some instruction in their use—should follow, resulting in the building up of the whole idea in an ever sounder manner, with increasing craftsman-like attention to details.

"THE MOTION PICTURE, ITS BROADENING INFLUENCE AND USES"

WHAT are these?

First, the influence of the motion picture is reaching today not only into the lives of an increasing number of people, but increasingly into the work of many kinds of people interested vocationally and avocationally in many kinds of things. That is to say, it is reaching beyond those who seek merely entertainment in the theatre. While the photodrama is working toward a greater power and proficiency, ar-

tistically, technically and thematically, the medium itself, as a machine, so to speak, is finding a new field of operation in educational, scientific, social betterment, religious and industrial directions. It is thus exerting a growing influence, which will be tremendous in our society of tomorrow, upon, and finding a greater use by, teachers of all kinds, scientists in all branches, ministers of all denominations, and directors of great industries, in pursuit of their own activities and professions.

Second, it follows that its uses to the public will be proportionately increased. These uses, even now, the whole civic life has abundantly at its command for both practical and experimental purposes. Thus the Better Films movement has ceased to be an activity extended primarily in one direction, namely, the field of entertainment and the problems there to be found. The Better Films movement has now to entertain the question as to how it can best forward the march of the motion picture toward *all* its beneficial uses by society.

It is seen today that the moral equation in the matter of motion pictures is no more important than many other equations; that guidance toward a fine public taste in pictures as entertainment must go hand in hand with guidance toward a fine public use of pictures as utilitarian instruments—as dynamos furnishing power to the educational, civic, religious, commercial and scientific research plants of society the world over.

The program of the Third Annual Better Films Conference has therefore been built with the thought of throwing light on this greater influence and use of the motion picture medium so that constructive thought may be formulated for the expanding leadership required. Motion Pictures will be used for the first time in a Conference of this kind as actual illustration, and the many new fields open to motion picture uses will be indicated or described by speakers who themselves represent these fields.

Program Thursday, January 27

A. M.—Pre-view of unreleased pictures with the Review Committees of the National Board of Review, meeting in various projection rooms, in order to acquaint the Conference members with the Board's review work.

AFTERNOON SESSION

"*The Motion Picture, Its Broadening Influence.*"

2:00 P. M.—Opening Address. DR. WILLIAM B. TOWER, Chairman of the National Board of Review and of the Better Films National Council, presiding officer of the Conference.

2:10 P. M.—*The Economic and Social Influence of the Motion Picture.* DR. FRANCIS D. TYSON, Professor of Economics, University of Pittsburgh.

2:40 P. M.—*Psychological Factors in the Response to Motion Pictures.* PROFESSOR HAROLD E. JONES, Department of Psychology, Columbia University, New York.

3:10 P. M.—*The influence of the Motion Picture on the Family and on the Home.* MISS LOUISE CONNOLLY, Educational Expert, Newark, N. J., Free Library and Museum.

(Continued on page 22)

(Continued from page 5)

do not know, you have shown a new way to go in motion picture art. . . . When I was in this country five years ago, with a picture of prison life, I went to Sing Sing and spent twelve hours there and showed it to the prisoners and they liked it. If the people in the picture houses should not like my new picture, I can at least show it in Sing Sing."

"The Future of the Exceptional Photoplay"—a symposium of this topic held the attention of over three hundred guests assembled for the eighth Annual Luncheon of the Board, February 23, 1923.

Mr. Clarence A. Perry, chairman, presided, introducing as the first speaker, Dr. Everett Dean Martin, who had brought such worth while comment at an earlier luncheon that he was again in demand.

Mr. Walter Prichard Eaton, essayist, in his talk which followed, asserted "If any progress is to be made in motion pictures, it must be made by those who know nothing about them, for the reason that those now in the motion picture business do not seem able to do anything to improve them. Progress in the spoken drama has come from the Little Theatres and outside movements. Progress in the motion picture can come only from small movements such as those. The lesson to be drawn is this, the hope of the motion picture lies not in the big expensive productions made to appeal to the present heterogeneous audiences; but there must be found a way to produce, cheaply, the exceptional picture, which will gradually infiltrate through the whole industry."

The dramatic critic of the Globe, Kenneth MacGowan, figured that the motion picture, to meet the expense of its production and marketing, requires an audience one hundred times as large as that of the spoken drama and that, consequently, a more average sort of audience must be appealed to and the picture must have a mediocre quality. Notwithstanding this, there is a kind of art which is real art yet has its appeal to a huge audience. The problem is to find the more limited audience which would not only support this kind of a picture but the artistic picture of more limited appeal.

Ferdinand Pinney Earle, art director, contributed a note of hope for the inexpensive production of artistic films when he referred to "the new technique" which enables the producer, for a few dollars, to obtain effects which under the old methods of elaborate settings could not be obtained for less than a fortune.

Richard Walton Tully, author and producer, believed that when really great art appears in the motion picture it will be appreciated not only by the few but by the many. He thought that the helping hands of the National Board of Review and of special audiences are needed, to encourage artistic attempts, before this greater art comes into being.

Clayton Hamilton, literary critic, agreed with the preceding speakers as to the need for smaller and better audiences if we are to have better pictures of an excep-

tional variety. The audiences exist but are scattered; the problem is, how to organize the audiences so as to get the pictures to them.

From the discussion emerged the following conclusions:

1. It is hardly worth while to speculate on the *what* of the exceptional photoplay of the future before discovering the *how* of the exceptional photoplay.

2. The *how* of the exceptional photoplay involves the problems of—

a. *Production*—less expensive methods by artists working independently of companies catering to the average audience, where the product is standardized.

b. *Distribution*—the creation and financing of a distributing organization for the new product.

c. *Exhibition*—the discovery and linking together of exhibitors willing to show these pictures; the infusion into the ranks of exhibitors, of more exhibitors with the new ideals.

d. *Patronage*—the discovery of the people in a community who are interested in these pictures, and the amalgamation of these potential audiences in support of these pictures.

On the afternoon of Saturday, February 16th, 1924, an atmosphere of expectation pervaded the ballroom of the Waldorf-Astoria, for here were assembled in the neighborhood of four hundred members and friends of the National Board of Review—all interested in the motion picture not merely as fans but primarily as public spirited citizens who had come to gather ideas which might be productive of actual results, in the discussion of the subject, "The Motion Picture and the Public." These included our active members in New York City, a number from out-of-town, executive officers of the film industry and representatives of many social and welfare organizations. Dr. William B. Tower, chairman of the National Board, presided and introduced the speakers.

High spots of their addresses were:

Fannie Hurst, novelist—"The greatest points of weakness in the picture situation today lie . . . in the creative author . . . and in the great American public . . . We are practically guilty of selling drugs to minors in playing down to a low average of intellect. . . . The only solution lies with organizations of this kind—the National Board of Review—who through a selective process are willing to help the public raise its standards of taste."

Robert Edmond Jones, well known scenic artist—"A motion picture when it seems good seems like thought itself. This medium is to date by far the closest approach to our own thinking."

Svend Gade, Danish director—"The American film at its best is better than the European film. . . . To my mind the story should always be the foundation of all good films."

Joseph Dannenberg, editor Film Daily—"What a peculiar public! If you want to eternally damn a motion picture to the

public, use the word "educational. . . I haven't yet found out anything uniform about this public."

Dr. Chester C. Marshall, First Methodist Church, Bridgeport, Conn.—"The man who can give us a picture that will cause us to lose ourselves for an hour amid the busy rush of life has been an inestimable benefactor of the human race."

Ernest L. Crandall, president Visual Instruction Association of America—"I am not sure I would not accept the judgment of a movie fan as to the effect of motion pictures upon children, just as quickly as I would the judgment of a teacher or of a child psychologist. . . . The motion picture is experience . . . it is life itself . . . We should place the motion picture as a subject of study in the curriculum of higher education. . . ."

Orion Winford, National Councilor U. S. Chambers of Commerce—"I have gone out and made stump speeches to get people to tie up with this national headquarters. . . . Every one is intensely interested and it takes but a very little time before you can get a group who will form a better films committee."

Each year the luncheons had grown in interest and attendance, bringing more people from far and wide so that the year 1925 witnessed a necessary development in the program afforded to the guests of the National Board. A Better Films Conference was inaugurated as a forum for the exchange of ideas on the part of those interested in better films. This conference demonstrated the feasibility and desirability of a yearly Better Films Conference along constructive lines, conducted in a spirit of intelligent sympathy with the motion picture and those who are furnishing it to the public.

The first day of the Conference, Thursday, Jan. 15th, was a day of interesting visits. In the forenoon the delegates met at the Waldorf whence they were conveyed to various projection rooms for review meetings of the National Board of Review. Pictures were submitted in the usual course prior to release and the regular committees of the National Board discussed and passed upon them. In the afternoon the delegates visited the Famous Players studio in Long Island City. This day's program was of value in enlarging the delegates' background for the Conference, giving them a first hand acquaintance with the workings of the National Board and an insight into the complexity and methods of motion picture production.

Dr. William B. Tower, chairman of the National Board and of the National Committee, was the presiding officer of the Conference.

Mrs. Harry Lilly spoke from her experiences as Motion Picture Chairman of the General Federation of Women's Clubs from 1922 to 1924. She was followed by Miss Ruth Rich, organizer of the Jacksonville Better Films Committee and State Better Films chairman of the D. A. R. in Florida. Miss Rich's subject was, "Problems in Better Films Organization and Conduct." After an interesting talk by

Col. Jason S. Joy the Conference adjourned for an informal luncheon.

The afternoon program was devoted chiefly to the description by Mrs. Harriet Hawley Locher of her work with the Crandall Theatres in Washington since it had such a large bearing on her topic, "The Special Family Performance and Children's Matinee Program;" and to the presentation by Prof. Bowman, of Columbia, of the Motion Picture Study Club Plan for Community Encouragement of the best in screen art and entertainment.

Following an opportunity for discussion, Mrs. Henry Cole Quinby presented a resolution advocating the adoption of the plan as the basis for national better films work.

Following the adoption of the fore-going resolution, Miss Rich presented and moved the adoption of a resolution opposing legal censorship of motion pictures.

The passing of this resolution is significant as reflecting the conviction of those present who had been active in the Better Films Movement, that it is only by the constructive methods of the Better Films Movement rather than by a legalized censorship that true progress can be brought about. The resolution itself was the subject of many favorable comments on the part of the speakers at the Annual Luncheon of the National Board the following day.

The tenth Annual Luncheon was the culminating event of this conference, it was held in the Waldorf Astoria January 17th, with over five hundred guests present. The subject—"The Motion Picture Today and Tomorrow." The speakers included such interesting people as Dr. James J. Walsh, professor of Physiological Psychology at Cathedral College. He spoke in inimitable fashion saying, among other things, "I am sorry to say I don't attend moving pictures very often although I see some interesting things in moving pictures. I have wondered why there was so much disturbance with regard to censorship. One reason I suppose is that there is a great deal of money in it and we like to hold on to people and hold them back if they are making a great deal of money. . . . People go to the moving pictures because they want their feelings touched and they get them touched, either in a good direction or the wrong direction."

"There is no question but that there must be certain regulation of things. Who would have said twenty years ago that a policeman would stand on the corner and regulate traffic. Censorship is likely to be abused. Here is the question: I know pictures are getting better. There are friends near me who tell me more and more about it. But I think that with good will, we are going to have pictures that mean a great deal more in the feelings of mankind and that is the hope we have."

A foremost director, Mr. William C. deMille was the next speaker; he said, "I find the American public is essentially decent. I find that the decent picture pays better than the indecent, that the artistic picture pays better than the inartistic."

I am not one of those who think the definition of art is anything the public fails to appreciate. Neither is the definition of what is not art, anything that the public likes. The best art pays the best on the screen and if you will tell your audience that we are trying to serve them, and if they will go and see the good pictures, you will be helping us. They should have some power of selection. Most of the public of the United States go to the picture house without an idea of what they are going to see."

Mr. Joseph Dannenberg again this year brought some interesting comment from his wide knowledge of motion pictures.

"Life's" motion picture critic, Robert E. Sherwood, made salient points as a critic; he said, "I do want to make one plea to you and that is not to get too excited about the word 'art'. Don't think about it so much and don't talk about it so much because art that is conscious is not art at all. In the case of motion pictures, you can make art synonymous for honesty. That is the quality in movies that has made them stupid, ignorant and dull—absolute dishonesty of the producers, continuity writers, the actors and the salesmen. . . . It seems to me the whole salvation of pictures lies in the development of the original story which is written directly for the screen. It comes to the screen firsthand. It is not damaged goods after it gets there. Now, necessarily, the screen has to devote itself to inferior plays and inferior novels written by authors who have nothing but the screen rights in mind. . . . If we can get writers who will talk in terms of motion pictures, who will express themselves directly on the screen, we shall have much better pictures and you people who are one of the few connecting links between the motion picture industry so called and the motion picture audience itself, can impress the people who make motion pictures with the importance of this fact."

"Roxy" as he is best known to radio fans, otherwise, Mr. Samuel Rothafel of the Capitol Theatre, then greeted the audience with his familiar, "Hello Everybody," and followed it with a few of his opinions, as a server of the public tastes, on audiences and pictures. "I am optimistic. I want to see the picture of tomorrow. I want to see the picture of tomorrow done. I want to see the scenes longer. I want to see development of the pantomimic art. I want to see intelligence displayed, ability to put on the screen what is really in the story. When they make that story live, you are going to see great improvement. People want good pictures. They don't want indecent, salacious pictures. I know. I have an audience every Sunday night of over seven million and I get thirty thousand letters a week and, my friends, I know that the people want decent things. . . . I hope the picture of tomorrow will have those ingredients that will satisfy the greatest number of people."

Mr. M. J. O'Toole, President of the Motion Picture Theatre Owners of

America, directed a few rapier like remarks at censorship; for example, "When you begin censoring a great big instrument of expression, it becomes dangerous and is opposed to the Constitution of the United States and opposed to the American idea of good Government. . . . There are certain principles to which the censors of motion pictures seem to adhere, some of which seem to be basically wrong. One of these seems to be the denial that the motion picture screen is an element of expression and part of publicity and hence the screen press. I believe this underlying thought on the part of our censorship boards is an error and that we can with reasonable assurance agree that the motion picture screen is part of the press. . . . I hope this one thought, that censorship is dangerous from a liberty point of view, will rest with you."

Mr. Wheeler, as conductor of model photoplay community theatres, at Rye and New Canaan, Conn., spoke strongly for community cooperation, but not until he had suggested a "seventh inning" stretch to the audience.

Mr. Christopher Morley, the well known author and critic, then delighted everyone with his words of wit and wisdom. As for pictures, he said, "All I can say is that the movies ought to be amusing. They ought to be entertaining, they ought to be enchanting. If they entertain you and amuse you, then for heaven's sake don't worry about them."

The procession of luncheons now brought us to the "New Day in Motion Pictures," the subject treated at the 1926 Annual Luncheon on January 30th, again held at the Waldorf Astoria. The first Better Films Conference had proven such a success that a second one was held in conjunction with the Luncheon this year. A far larger representation of delegates was present and a very full and effective program had been prepared for them, including such subjects as "The Motion Picture and the School, the Church, the Library," ably presented by Professor Irving N. Countryman, School of Education, Yale University; the Rev. George Reid Andrews, Chairman, Committee on Educational and Religious Drama, Federal Council of the Churches of Christ in America; Miss Louise Connolly, Educational Expert, Newark, N. J., Free Public Library and Museum.

Col. Jason S. Joy, Executive Secretary, Public Relations Department, Motion Picture Producers and Distributors of America, Inc., presented "The Cooperative Idea for Producer, Exhibitor, and Public."

Miss Regge Doran, Director of Public Relations, Pathe Exchange, Inc., entertained the audience with a narrative of experience as to "How an Individual Film Company Reaches the Public Through Cooperative Methods."

The Executive Director of the Inter-Theatre Arts, Miss Kate Ogleby, gave a very interesting talk on "The Exhibition of the Artistic Photoplay by Commercial Guilds or Private Groups, as a Means of

Drawing Fresh Interest to Motion Pictures."

"The Church and the Little Photoplay Theatre" was discussed by Rev. Charles Stanley Jones, of Biddeford, Maine.

Saturday morning was devoted to, "The Technical Problem in Commercial Motion Picture Production Considered in Connection with Developing the Finest Type of Motion Pictures," by Mr. Ralph Bloch, Supervising Editor, Famous Players-Lasky Corporation.

The Resolutions Committee then presented its report. Resolutions against legal censorship passed at the previous year's Conference were reaffirmed.

Twelve thirty, January 30th, found the stage set for the Board's greatest Luncheon of all time. Such an array of screen celebrities never before had been assembled at an affair outside the industry. The celebrities introduced were:

Miss Mae Murray, who spoke a few words of appreciation to the audience for their praise of her recent picture, *The Merry Widow*, Miss Lois Wilson, Mr. Monte Blue, Miss Norma Shearer, Miss Dorothy Gish, Miss Aileen Pringle, Mr. Johnny Hines, Mr. Robert Flaherty, Miss Helen Klumpf, Miss Dorothy Mackaill, Miss Sada Cowen, Mrs. Pearl Keating, Miss Edna Murphy, Mr. Elmer Clifton, and Mr. Milton Sills, who arrived in costume from the studio and produced quite a thrill in the audience by his novel introduction. In spite of a strenuous fight with a dog in his morning's picture making, he had breath saved for a message to the gathering; he said, "Some years ago two speakers, political speakers, were extolling the relative merits of their respective candidates. One of them, whose candidate was Mr. Brown, arose and said, 'Gentlemen, you all know my candidate, Mr. Brown. You know his rise. You know that he started out as a poor boy and that he ultimately became a great captain of industry. My candidate, Mr. Brown, is a self-made man.'

"The rival political speaker rose, thought for a moment, and finally pointed to his candidate: 'Here's Mr. Smith. Mr. Smith is not a self-made man. God made Mr. Smith, and there is as much difference between the men as between their makers.'

"The motion picture industry is a self-made man, let us say in his middle twenties, not quite all made, and it is our business to think how to make him a fine, cultured, and artistic individual. It seems to me that to this end we must bring more background to the motion picture profession The time has come for us to make this industry not only self-made, but God-made in the sense of something more beautiful than what we have, and when that time comes, we can be proud of our work. Whereas Greece gave us sculpture, Italy painting, France architecture, German music, and England poetry, perhaps America can give to the world a new art, the art of the screen."

Prominent among the speakers was Mr. Jesse Lasky, Vice-President and production head of the Famous Players-Lasky

Corporation, who spoke, for the producers, of their hopes and their problems. He said, "This is a very timely, maybe almost an historical gathering. I am rather inclined to tell you of our problems and troubles so that you may understand us, and leave it to you to go forth and help make nearer and still nearer the new day. . . . We are a new, young industry and dependent for more than half, probably three-fourths of our material, on the spoken stage, on the novel, current fiction. . . . Another thing, the public must support, must learn to distinguish, the original story written for the screen as against the adaption of a play or novel. When that time comes, I assure you you will get better motion pictures. Slowly but surely young men and young women capable and able are beginning to write directly for the screen and that is a real hope for the future.

"As long as we have to depend on the stage and on the novelist and on the dramatist, you are not going to get a fine, big, true expression from the screen, but when the author can write boldly and fairly for the screen, then you are going to get the real motion picture of the future."

Another production man followed, Mr. John C. Flynn, Vice-President of the Producers Distributing Corporation. He eulogized the National Board in these words: "I want to say a word of deep thanks and appreciation to the National Board of Review for what it has done for the business in the last twelve years.

"One of my first experiences was to come in contact with the Board of Review, showing the pictures as they came from California. I have since then had a great deal of experience with legalized censorship, with the Boards in New York, Pennsylvania, Ohio, Kansas, and one or two other states. Never in my experience have I ever heard anything but a suggestion which was practicable and applicable to the condition made by the National Board of Review. They have always, when they have made suggestion, made it in terms that were possible to accomplish. I venture to say that outside of the business and the people in it, there has been no influence in America which has ever been crystallized for the entertainment and amusement business so great as your National Board of Review and its influence is felt and appreciated daily by those in the business."

"Motion Pictures and Crime" as a subject was entertainingly treated by Dr. George W. Kirchwey, famous criminologist. Some of the high lights were, "The most popular indoor sport at the present time is that of guessing at the causes that produce crime and inventing magical formulae for dealing with them. In getting its share of the blame for the crime wave, the moving picture is only paying the penalty of its enormous popularity. It is a shining mark. No one has attempted to show in what way the movie promotes banditry and bootlegging and the wide-spread contempt for law, but, as

everybody goes to the movie, it is only too easy to see that the picture show is the guilty party. . . . Only the other day I was quoted as saying that I didn't know how to make the world safe for morons. But I take it back. I do. Suppress everything, the motor car—think of the motor car—the telephone—think of the conversations that take place over the telephone—the radio—think of the stuff we hear over the radio—the theatre—the motion picture—all modern books worth reading—the Natural History Museum—and, of course, the Bible. . . . To the one side, the world is a drill ground with the drill-sergeant everlastingly in control; to the other, the world is the field of experience, in which the winning of character through self-discipline is the great achievement. To the former of these, the moving picture, with its varied interpretations of life, is a constant menace. To the latter, the moving picture is a new opportunity for the liberation of generous emotions for the better understanding of life. Like all the aids to a fuller life, literature, art, music, religion, the movie has its defects. But these it is overcoming, and as it grows in grace, it will grow also in the strength of its appeal and in its service to the great community."

Dr. A. A. Brill, psychoanalyst, then analyzed the mind of the censor and reformer, and no doubt any censorious people who heard him would immediately want to reform themselves.

Mr. Harold Rockett was represented by a paper written in answer to an article in *Colliers* by William Allen White.

Mr. Horace D. Ashton, a Fellow of the Royal Geographic Society, spoke from his wide experiences with the motion picture camera.

We now come to 1927, the Twelfth Annual Luncheon and the Third Better Films Conference, which have brought together an outstanding array of brilliant speakers who will enlighten and entertain with their thoughts upon the topic of the day, "The Motion Picture, Its Broadening Influence and Uses." A larger group than any assembled in previous years has gathered for both the Luncheon and the Conference. The Luncheon promises to be one of exceptional merit with such speakers on the program as Christopher Morley, the novelist and critic, author of "Beyond the Blue", "Thunder on the Left", "Pleased to Meet You", and many other books; Herbert Brenon, director of "Peter Pan" and other notable motion pictures; Dr. William Norman Guthrie, widely known Rector of St. Mark's-in-the-Bouwerie; Professor John Erskine, author of "Helen of Troy" and "Galahad"; and Victor Shapiro, Director of Publicity, United Artists Corporation.

The Better Films Conference has almost an overwhelming list of subjects, presenting from every angle the influence and use of the motion picture. Thus another step forward has been taken, and another stone in the consolidation of the work of the National Board and its Better Films National Council put into place.

SELECTED PICTURES GUIDE

Review Committee

Consists of approximately 250 trained members representative of widely varied interests who volunteer their services for the review of pictures.

A department devoted to the best popular entertainment and program films. Each picture is reviewed by a committee composed of members from the Review Committee personnel. Their choice of the pictures listed is based upon principles of selection developed through long study of what constitutes a good picture from the standpoint of entertainment value. The findings form a composite opinion of each committee's views and upon this opinion are based the short reviews and audience recommendations of the pictures appearing in this department. These reviews seek to bring to the reader an unbiased judgment of the pictures most worthy of popular theatre patronage and most helpful in program building for special showings of selected entertainment films.

Department Staff

ALFRED B. KUTNER
FRANCIS C. BARRELL

Editor

BETINA GUSCZY

"SELECTION NOT CENSORSHIP—THE SOLUTION."

Key to Audience Suitability

General audience (composed principally of adults). Pictures primarily interesting to adults—but pictures not ordinarily recommended for boys and girls may be included in the list if the presentation is not objectionable for them.

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classification.

*—Pictures especially interesting or well done but not necessarily "exceptional."

"Johnny Get Your Hair Cut"

Directed by {Archie Mayo
B. Reeves Eason
Featuring Jackie Coogan
Original screen story by Gerald Beaumont

JACKIE COOGAN makes a welcome and successful return to the screen as a stable boy in a well told story of the race track, in which he acts well and unaffectedly. Little Frank O'Day considers himself an excellent judge of horseflesh and is anxious to show what he can do, but his youthful appearance is against him. He trails along with the rest of the jockeys at Mother Slap's boarding house and makes friends with the owner of an unlikely mare, suffering from a strained tendon. At the last moment he gets a chance to be a real jockey under the colors of a rich stable owner whose little daughter he has pulled out of a pond. The mare with the strained tendon comes around in good shape under the handling of its new featherweight jockey who rides to victory in a gruelling race despite the foul tactics of a rival jockey. The story has many natural, human touches which will endear it to all lovers of children. And Jackie gets a real haircut too, for, of course, as a jockey he cannot afford to look like a sissy!

For the family audience including children.

(Metro-Goldwyn—7 reels)

*The Kid Brother

Directed by Ted Wilde
Featuring Harold Lloyd
Original screen story

THE Hickorys, father and three sons, live in Hickoryville. The father is the sheriff and the two older sons are big husky men. The younger brother Harold is considered by them a poor weakling. When a medicine troupe comes to Hickoryville, they mistake Harold for the sheriff and get him to sign a permit. Medicine troupes have been denied the town and so Harold's father runs them out of town. The girl belonging to the troupe is befriended by Harold. Later the money for the new dam given by the townspeople and entrusted to the sheriff, is missing and the sheriff accused. Harold redeems himself in the eyes of his father and brothers when he captures the thieves in a novel way, and returns the money for the dam. The story is interesting and full of Harold Lloyd's clever tricks.

For the family audience including children.

(Paramount—8 reels)

The Last Trail

Directed by Lewis Seiler
Featuring Tom Mix
Novel by Zane Grey

TOM MIX and his horse as usual prove quite entertaining. This time they do it in very humorous and thrilling fashion, in a story which does not take the suppression of banditry too seriously. The climax of the picture is built around a stage coach race which is full of action and dramatically photographed.

For the family audience including children.

(Fox—6 reels)

McFadden's Flats

Directed by Richard Wallace
Featuring {Charlie Murray
Chester Conklin
Play by Gus Hill

A COMEDY drama of the lower East side. McFadden, a contractor, and McTavish, a barber, are life long friends. McFadden builds some flats, but before they are finished the bank calls his notes. McTavish, unbeknownst to McFadden, goes to the bank and puts up money for

the loan. The flats are finished and the McFaddens move in, and at once they are too good for the McTavishs. McFadden's daughter is sent to a finishing school; she returns and not only "high hats" her family but also young McTavish who is in love with her. In the end the daughter realizes that her new found friends are not worth the sacrifice of the love of her family and sweetheart, also McFadden learns what his old friend McTavish has done for him and so their friendship is cemented and the young people are happy. A good clean comedy.

For the family audience including children.

(First National—8 reels)

New York

Directed by Luther Reed
Featuring {Ricardo Cortez
Lois Wilson
Original screen story by Barbara Chambers and Becky Gardiner

ROMANCE of an east-side gang leader and a west-side society girl. A square-thinking young leader of a gang, also leader of an orchestra in a dance hall on the lower east-side, is inspired by a wealthy young girl who visits the dance hall with some of her friends, and becomes famous through his popular song hits. Though fame brings him wealth and position he remains true to his less fortunate friends and becomes involved in the mysterious murder of a girl in his rooms. He is accused of the crime and tried, but through the efforts of his gang, the mystery is cleared up and the criminal is brought to justice. All through his trial the wealthy girl has stood by him and when he is released they are reunited.

For the family audience including young people.

(Paramount—7 reels)

*The Potters

Directed by Fred Newmeyer
Featuring W. C. Field
Play by J. P. McEvoy

AN interesting story with clever subtitles, all about the troubles Mr. Potter has with his "hard boiled" family. He invests his life savings in oil, and then, discovering that the oil wells are fake, he sells his stock, all but one, which he has

handed over to his daughter in a generous moment. Later his daughter elopes with a man her father disapproves of, and in a haughty moment she gives him back the oil stock. Of course that particular stock is good, so everything ends happily for poor Mr. Potter. A good clean comedy.

For the family audience including children.

(Paramount—7 reels)

Wandering Girls

Directed by Ralph Ince

Featuring {Robert Agnew

..... {Mildred Harris

Original screen story by Dorothy Howell

DRAMA of an old fashioned father and a rebellious daughter. In trying to keep his daughter safe from the vices of this jazz-mad age, the father causes her to run away to the city. There, she is framed by a professional dancer and his partner and sent to jail. The dancer has her released and takes her as his new dancing partner. His former partner, in a fit of jealous rage, shoots the man and when she is caught she confesses that she and the dancer had framed the other girl. The girl goes home where she is reunited with her family and her sweetheart.

For the family including young people.

(Columbia—6 reels)

Winners of the Wilderness

Directed by W. S. Vandyke

Featuring Tim McCoy

Original screen story by John T. Neville

ASPIRITED romance of pre-revolutionary days with the French and Indian Wars of the Colonies as a background. The advance of General Brad-dock against Fort Duquesne and his defeat at the hands of the Indians after he had ignored Washington's advice to reconnoitre with his scouts before advancing in solid formation, are shown. The hero of the story steals the plans of Fort Duquesne under the very nose of the French commander with whose beautiful daughter he falls in love. He returns to see her again and again at the imminent risk of his life, and has many perilous escapes both from the French soldiers and their Indian allies. There are a number of excellent battle scenes and a final blaze of color photography which sets off the brilliant uniforms of the colonial troops. Mr. McCoy in the part of the hero acquits himself well as a soldier, lover, and acrobat.

For the family audience including children.

(Metro-Goldwyn—7 reels)

Wolf's Clothing

Directed by Roy Del Ruth

Featuring {Monte Blue

..... {Patsy Ruth Miller

Serial in *Cosmopolitan Magazine* by
Arthur Somers Roche

A YOUNG man, from the West, who has been in New York City three years as subway guard, finally gets a night

off. New Year's Eve after the subway rush, the young man starts gaily out for his first night on Broadway. He is hit by an automobile and strange and wonderful things happen to him. Though he finally comes to in a hospital, he is compensated for the loss of his first night off since coming to the city, by finding that the girl who has flitted in and out of his unconscious mind all night is sitting by his bed, white capped and looking very smart in her nurse's uniform.

The picture is interesting and the twist at the end is unexpected.

For the general audience.

(Warner—8 reels)

NON-FEATURE SUBJECTS

Crowd Bait

(Spotlight Series)

Interesting study of the various types of crowds which follow different sports.

For the family audience including children. (Pathe—1 reel)

My Lady's Stockings

Showing how silk stockings are made and worn.

For the family audience including young people. (Fox—1 reel)

*Pathe Review No. 6

Camera Interviews with American Painters—Helen Winslow Durkee, miniature painter; Nature's Teacup, Crater Lake in Oregon; Changking, the Unknown City.

For the family audience including children. (Pathe—1 reel)

Pathe Review No. 7

A Bouncing Business, rubbering in the Philippines; Harrogate, the principal watering place in Northern England; Squeezing for Safety, U. S. Bureau of Standards work.

For the family audience including children. (Pathe—1 reel)

*Pathe Review No. 8

Fighting Fashions, as seen at a Japanese Festival; The Bulwarks of Havana, ancient fortifications protecting Cuba's Capital; The Somersault Slicker, Robert Coleman, nine year old acrobat.

For the family audience including children. (Pathe—1 reel)

SHORT COMEDIES

Should Men Walk Home?

Featuring Mabel Normand

Amusing farce of a lady crook who holds up another crook after she asks him for a ride. They then go after some priceless jewels but find crime too much bother and worry so that they decide to go straight.

For the family audience including children.

(Pathe—2 reels)

(Continued from page 17)

3:40 P. M.—*The Influence of the Artistic Motion Picture.* MRS. ROBERT J. FLAHERTY. She accompanied Mr. Flaherty to the South Sea Islands when he filmed "Moana," and to Alaska for the filming of "Nanook of the North."

4:00 P. M.—*Reports:*

Community Cooperation. MRS. JAMES A. CRAIG, State Chairman, D. A. R. Better Films Committee, Florida; and president of the Jacksonville Better Films Committee.

Special Programs for Special Occasions. MRS. PIERCY CHESTNEY, President of the Better Films Committee, Macon, Georgia.

Family Programs. MRS. H. G. GROVER, President of the Better Films Committee, Rutherford, New Jersey.

Special Children's Programs. MRS. R. C. HEFLEBOWER, Chairman, Motion Picture Committee, Ohio Federation of Women's Clubs, Cincinnati.

Question Period.

EVENING SESSION

8:00 P. M.—*The History of the Motion Picture.* MR. TERRY RAMSAYE, author of "A Million and One Nights," the screen's biography.

8:40 P. M.—*Thirty Years of Motion Pictures*—composite film illustrating the progressive growth of the motion picture. It is a complete panoramic and encyclopedic film from the beginning of picture making to the present date. Assembled for the National Board of Review, for the purposes of this special showing, by the National Cash Register Company of Dayton, Ohio, MR. OTTO NELSON, through the courtesy and with the cooperation of the many companies and individuals.

FRIDAY, JANUARY 28

MORNING SESSION

"The Motion Picture as an Entertainment Medium."

10 A. M.—*Address.* EX-GOVERNOR CARL E. MILLIKEN, Secretary, Motion Picture Producers and Distributors of America, Inc.

10:20 A. M.—*The Motion Picture and the Theatre, "What Does the Public Want?"* MR. FREDERICK WYNNE-JONES, President, U. F. A. Films, Inc.

10:40 A. M.—*The Special Picture for the Special Audience, "What a Part of the Public Will Take."* MR. ERIC T. CLARKE, General Manager, Eastman Theatre, Rochester, New York.

11:00 A. M.—*Developments in Motion Picture Production, Exploitation, and Distribution.* MR. HOWARD DIETZ, Director of Publicity and Advertising, Metro-Goldwyn-Mayer Pictures Corp.

11:20 A. M.—*The Community Theater.* MR. HARRY D. WESCOTT, Director of Public Service and Education, Stanley Company of America, Philadelphia, Pa.

11:35 A. M.—*The Amateur Cinema Cameraman.* COL. ROY W. WINTON, Managing Director, Amateur Cinema League, Hartford, Connecticut.

Question Period.

(Continued on page 23)

BETTER FILMS ACTIVITIES

Editor, RUTH RICH

"HOW We Get Better Movies in Our Town" contest prize winners have been announced in this contest conducted by the Good Citizenship Bureau of the Woman's Home Companion. Mrs. J. F. Keane, of Portland, Oregon, won the first prize.

Mrs. James A. Craig, president, Jacksonville (Florida) Better Films Committee and member of the Better Film National Council, was awarded the second prize. Special prizes were won by Mrs. R. Raymond, of Madera, California, and Mrs. W. W. Griggs, of Bern, Kansas. The prize winning letters were printed in the January issue of the Woman's Home Companion.

The value—one might say the necessity—of community cooperation is emphasized by Mrs. Anna Steese Richardson, editor of this department of the Woman's Home Companion in the following excerpts from her announcement of the awards which precedes the winning replies in the contest:—

"Cities and towns in nearly forty states were represented by entries in the contest and these letters prove beyond doubt that in each case the community is not only getting a higher grade of motion picture in local theaters but is also building up a new spirit of cooperation in recreation and a finer appreciation of motion pictures as an art.

"And these letters proved something more—that in every case where results had been secured, the work was done not by one or two individuals or one organization but by the cooperation of many local associations. Better films are to be had, but only by community cooperation and interest."

MRS. ROBERT J. FLAHERTY, wife of the director of "Moana" and "Nanook of the North" has been named vice-president of the Norwalk Better Films Committee, Connecticut.

THE work of the Y. M. C. A. Motion Picture Bureau was explained in an interesting manner by Mr. Fredericks at a recent meeting of the Better Films Committee of Rutherford, New Jersey.

Of especial interest are the following facts from Mr. Frederick's talk:

"The introduction into this country in 1912 of some short Pathe Films showing some French industries, created a demand for pictures showing what American workers did and how they did it.

"Today, in the short space of fourteen years, the two film exchanges of the Y. M. C. A. are furnishing about 70,000 reels per year to more than a thousand users, and last year the showings of these pictures were attended by over six and a half million people!"

THE Cleveland Cinema Club, of which Mrs. R. F. Moyer is president, is studying the Little Photoplay Theatre movement. Miss Bertelle Lyttle had charge of the program at a recent meeting when the Motion Picture as an Art was presented. The Club has evinced much interest in the progress of the Little Photoplay Theater idea, and is considering taking steps to secure some special showings in Cleveland.

THE Macon, Georgia, Better Films Committee, which has been conducting Junior matinees with marked success for several years, plans appropriate programs for special dates in every month. The week before Thanksgiving contributions were made at the matinee toward the dinner baskets which were distributed to the poor of the city. Of course, this committee observed Christmas appropriately, and is now planning to have suitable programs on various historic dates during the next month or two.

MRS. F. W. CLARK, of Albany, New York, introduces many interesting features in her advertising plans for the Junior programs. When "One Minute to Play" was presented, she announced through the press that every boy with red hair would be admitted free. The exact number of youngsters viewing the picture as guests is not reported, but it is safe to surmise that a goodly number of boys, proud of hair the color of Red Grange's, attended that matinee.

THE Atlanta Better Films Committee, which has been sponsoring Junior matinees for about six years, reports increasing interest on the part of the parents as well as the children. The attendance is satisfactory, and interest on the part of adults increasing.

THE Better Films Committee of Columbus, South Carolina and the theater manager entertained the members of the football team of the Columbia High School in December. The picture was the Quarterback, a most appropriate selection for the occasion, and a special section of seats reserved for the players were decorated in the school colors.

THE Mothers' Clubs of Sanford, Florida, have appointed a Better Films Committee to work in cooperation with other groups in the city. The Mothers' Clubs are particularly interested in special programs for children, and while they are centering their attention on this department, other groups will cooperate in bringing to the finer pictures the support of the discriminating adults of Sanford.

MRS. CHARLES F. JOHNSON, chairman of Better Films for the D. A. R. of Ohio, is arranging for the showing of the Chronicles of America series, issued by the Yale University Press, in various cities in Ohio as a part of the patriotic program of this organization.

(Continued from page 22)

AFTERNOON SESSION

"The Motion Picture in Cultural, Educational and Religious Fields."

2:00 P. M.—*The Clubwoman and the Motion Picture.* MRS. ANNA STEESE RICHARDSON, Director, Good Citizenship Bureau, Woman's Home Companion.

2:20 P. M.—*The Minister and the Motion Picture.* REV. CHARLES C. WEBBER, Pastor, The Church of All Nations, New York City.

2:40 P. M.—*The Teacher and the Motion Picture.* PROFESSOR LEROY E. BOWMAN, Department of Social Science, Columbia University, and Secretary, National Community Centre Association.

3:00 P. M.—*The Museum and the Library and the Motion Picture.* MR. HUGER ELLIOTT, Director of Education, Metropolitan Museum of Art.

3:20 P. M.—*The Motion Picture in Visual Education.* DR. G. CLYDE FISHER, Curator of Visual Instruction, American Museum of Natural History. Question Period.

SATURDAY, JANUARY 29

"The Motion Picture for Specialized Uses."

9:30 A. M.—*Address.* ELIZABETH SEARS, Editorial Staff, American Magazine; former Publicity Director American Film Co.; Editor "Film Fun", 1915-17.

This address will be illustrated with motion pictures, adaptable to use in connection with the following subjects—Health, Agriculture, Civics, Thrift, Home Economics, Religion, Safety and Art. The films are available through the courtesy of the Y. M. C. A. Motion Picture Bureau; U. S. Department of Agriculture; Edited Pictures System; East New York Savings Bank; New York Edison Co.; Religious Motion Picture Foundation; Rothacker Industrial Films; Metropolitan Museum of Art.

Address—*The Motion Picture in Industrial Education.* MR. G. LYNN SUMNER, President of the G. Lynn Sumner Advertising Company, formerly with the International Correspondence School. Illustrated by a motion picture.

Report of the Resolutions Committee.

The National Board of Review of Motion Pictures

Through its BETTER FILMS National Council and Department

composed of

**Associate and cooperating members and Affiliated Better Films
Committees throughout the country, is—**

ENCOURAGING a study of the motion picture as a medium of entertainment, instruction and artistic expression.

BRINGING to the attention of the public the better pictures, classified according to their type-of-audience (age and group) suitability, and cooperating with the exhibitors in encouraging support of the finer pictures.

EMPHASIZING the fact that the majority of motion pictures are not made for children, but that the motion picture is a form of entertainment directed at its fullest expression toward mature audiences, and must be encouraged as such if its highest artistic, entertainment and educational possibilities are to be realized. But also recognizing the fact that certain films are definitely suitable for boys and girls, and sponsoring selected programs for Junior matinees.

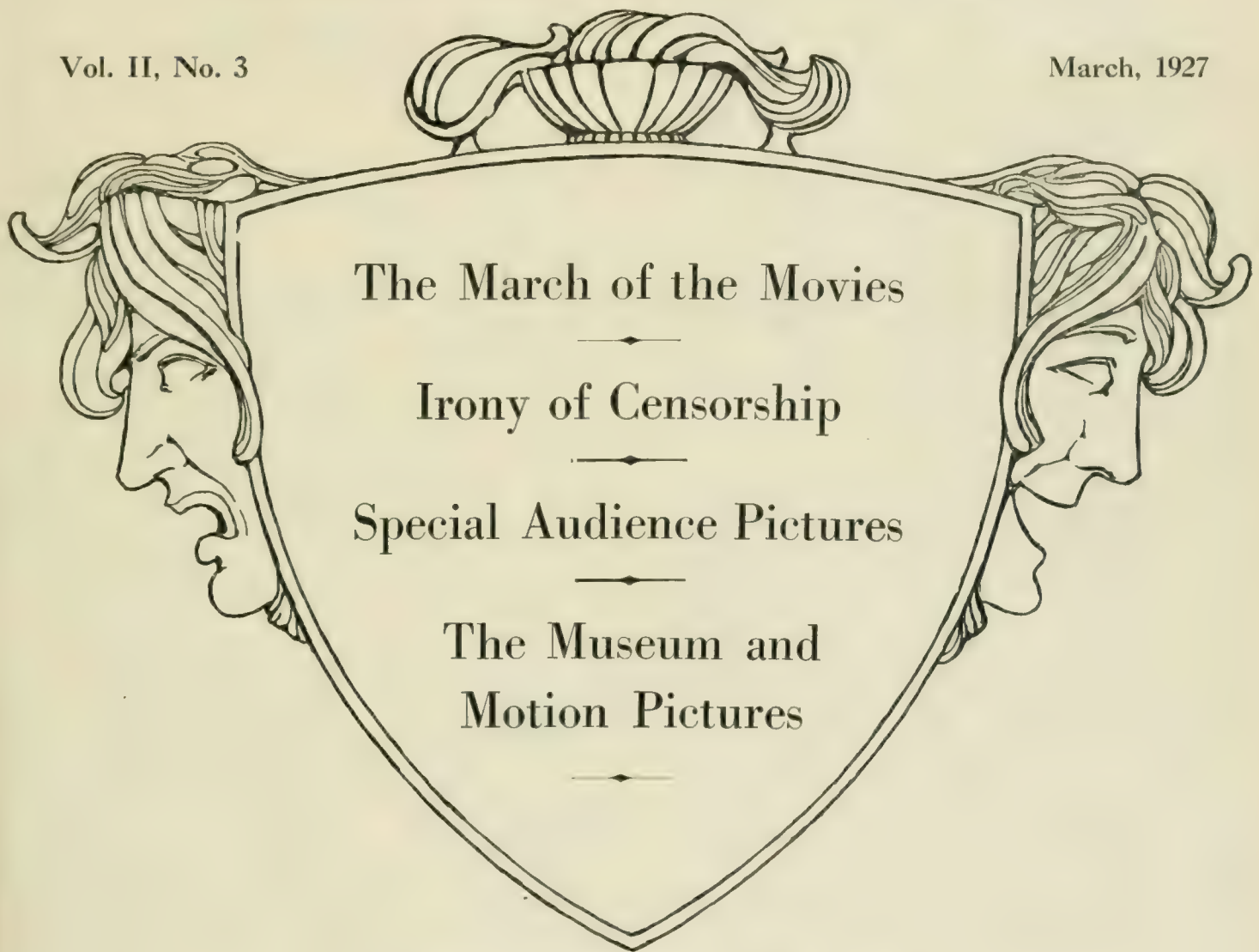
ESTABLISHING in the minds of the public the fact that the only fair and effective way of bringing public opinion to aid socially in the entertainment, artistic and educational development of motion pictures is through the constructive methods of the Better Films movement—namely, selection and classification, and enlisting community support of the better pictures.

NATIONAL BOARD OF REVIEW MAGAZINE

(Combining "Exceptional Photoplays," "Film Progress" and "Monthly Photoplay Guide")

Vol. II, No. 3

March, 1927



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\$2.00 a year

What the Critics Think OF Thirty Years of Motion Pictures OR The March of the Movies

The film compilation *Thirty Years of Motion Pictures* forms one of the most comprehensive and educational collection ever assembled.

It would be a splendid thing to take through the country for demonstration purposes, and a single showing of such a collection would do more to give the general public the right angle on the pictures than could be conveyed in a dozen books. The Board of Review has done something important; handicapped as it was by conditions. The picture could be carried on to greater completeness and made generally available.—*Moving Picture World*.

Thirty Years of Motion Pictures is the title of a pictorial presentation by the National Board of Review. This interesting screen record not only deals with news events from the time of President McKinley's inauguration to recent happenings, but is also concerned with the educational angle of pictures and the screen as an aid in surgery. Portions of this production are devoted to natural color scenes, to United States Army Flying "shots," to slow-motion photography, to screen advertising and to miniatures employed in feature films. Old pictorial efforts such as *The Kiss* and *The Great Train Robbery* are incorporated in this story of the screen.

This series of pictorial scenes, compiled so studiously, merits being exhibited for a period in some theatre.—*New York Times*.

The National Board of Review presented *The March of the Movies*, a film history of the development of the industry over a period of the last 30 years, at Carnegie Hall, February 28th.

The conglomeration of film bits, both production and news, as well as early pictures lasted for almost three hours. The first part alone ran for an hour and twenty-five minutes and was by far the most interesting portion from the standpoint of lay members of the audience.

The second half showed the advance made along educational and scientific lines with the motion picture as the first aid.

Not a bad idea for representative exhibitors to get together in the larger cities and take one of their smaller houses and play this picture for a run, just as a general business stimulant and for cumulative publicity that all would get out of it.—*Variety*.

The National Board of Review of Motion Pictures, which happens to be the principal and most important of those many organizations advocating bigger and better movies, is at present engrossed in the task of preserving cinema history in its film *Thirty Years of Motion Pictures*. Practically every movie producer active in the business, as well as many men who were prominent figures in the early days of the industry, have pledged their co-operation in contributing to the picture.

Officials of the board let us know that this is the initial step toward building a comprehensive history of the moving picture.—*New York News*.

Under the auspices of the National Board of Review, a synopsis of the Thirty-year life of motion pictures was presented on the screen. Once again President McKinley was inaugurated, and the immortal "Teddy" wielded his verbal "Big Stick" in emphatic fashion. That earliest epic, *The Great Train Robbery*, was offered in comparison to *Old Ironsides* and others. There was some laughter, but there was much more amazement. Truly, the progress of the pictures is little less startling than the progress made in the theatres which show them. *The Great Train Robbery* and Carl Laemmle's "White Front," "Picture Palace" in Chicago, bear small resemblance to the great pictures of today and the real palaces that excite the admiration of visitors from all over the world.

One of the amusing features of the *Thirty Years of Motion Pictures* film was the first motion picture view of Theodore Roosevelt, taken in those good old days when the movies were even younger than they now are. Those who saw the film discovered that the energetic T. R., then Secretary of the Navy, was too fast for the film and camera of that day as he hustled briskly across the field of vision. The result was a jerky film.

A truly surprising exhibit in this compilation was a series of flying films illustrating fighting planes in acrobatic evolutions. These were loaned by the Engineering Division of the Army, and reveal remarkable technical skill plus daring on the part of the photographers.

Again I'd like to recommend this film for public exhibition.—*New York World*.

The National Board has future plans for *The March of the Movies*, see page 3

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Contents for March 1927

The March of the Movies.....	3
The Irony of Censorship <i>John Erskine</i>	4
The Tumult and the Shouting Dies.....	6
The Special Feature for the Special Audience <i>Eric T. Clarke</i>	7
The Museum and the Motion Picture <i>Huger Elliott</i>	9
<i>Exceptional Photoplays</i>	
Stark Love	10
The Music Master	12
The Yankee Clipper	13
Selected Pictures Guide	14

FEATURES

The Beloved Rogue	The Magic Garden
Casey at the Bat	The Monkey Talks
Heaven on Earth	Mother
Les Miserables	The Mysterious Rider—
Let It Rain	Ridin' Rowdy
The Love Thrill	

NON-FEATURE SUBJECTS

The Barefoot Boy	Pathe Review No. 13
Everybody's Servant	Pathe Review No. 14
Fisherman's Luck	Portugal Today
From Caves to Sky	The Prodigal Son
Scrapers	The Ranger
The Good Samaritan	The Rival Sex
The Isle of June	Wells of the Holy Land
The Joys of Camping	The Wise Old Owl
Pathe Review No. 9	With Will Rogers in Dublin
Pathe Review No. 10	With Will Rogers in Hol-
Pathe Review No. 11	land
Pathe Review No. 12	With Will Rogers in Paris

SHORT COMEDIES

Birthday Greetings	Ten Years Old
Sailor Beware	Young Hollywood
Smith's Pony	Youth and Beauty

Saint Patrick's Day Pictures	16
Book Reviews	17
Better Films Activities; Conference	18

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The March of the Movies

THE showing of *Thirty Years of Motion Pictures* at Carnegie Hall on February twenty-eighth is now a matter of history. It was an ambitious effort, a task undertaken with many handicaps but born of a vital idea which will carry on into the future.

Proper credit for launching this product belongs to Mr. Otto Nelson, member of the Society of Motion Picture Engineers. Mr. Nelson had begun on his own initiative, as head of the projection department of the National Cash Register Company of Dayton, Ohio, to collect a rough history of the motion picture which was to be a pictorial record of the invention of motion pictures about thirty years ago and of their progress as an art over that same period.

When the National Board heard of what Mr. Nelson was doing, we proposed an enlargement of the scope of his work by supplying him with further material which we were in a position to procure through the courtesy of the various film companies. Through the cooperation of Mr. Nelson's company, his valuable time was made available for the purpose of putting together the initial, tentative assemblage.

This first assemblage was shown to members, delegates and invited guests at the Waldorf-Astoria Hotel on the occasion of our Third Annual Motion Picture Conference. The success of this showing under unfavorable projection and seating conditions was so great and the demand of newspaper critics, editorial writers of motion picture magazines, and members of the industry itself, to bring the assemblage to the attention of a wider audience, became so insistent, that a second showing was decided upon.

Before doing this, however, it was decided to re-edit and re-title the picture and to perfect both its historical accuracy and the range of its artistic, scientific, and educational achievements. The companies again responded splendidly to our request for further contributions so that our final credit title included practically the entire industry. Mr. Terry Ramsaye, author of "A Million and One Nights" and an authority on motion pictures, also became in-

terested in the educational value of the project and gave invaluable editorial and technical assistance.

In this perfected and enlarged form, running close to sixteen reels, the picture was repeated at Carnegie Hall. This showing was given in the form of a benefit for the purpose of beginning a fund to defray the expenses of assembling the picture and keeping it in being for the future. The companies and their individual employees responded loyally and the showing further benefited from the cooperation of the Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President.

Such is the present status of *Thirty Years of Motion Pictures*, or as it is to be called from now on, *The March of the Movies*. Nothing like it has ever been attempted before. Here for the first time it is possible to obtain a graphic survey of an art which has come into being and attained maturity within our generation, certainly the most vital and the most popular art of today. Much of the material gathered together here was snatched from oblivion just in time, for the record of this art is perishable and easily lost to ready access in widely separated treasure houses. Many of the original negatives have already been lost and a number of the worn and brittle prints will have to be replaced immediately if the picture is to be shown again any considerable number of times. The present indications are that the companies, realizing the historical value of this assemblage, will permanently contribute their film for future showings for educational purposes.

The Board hopes to be able to undertake such showings and at the same time further to perfect the present assemblage. In a way, that task has only been begun. At present the picture is little more than a correctly articulated skeleton waiting to be divided into sections each one of which remains to be filled out in perfect detail until the whole becomes a living monument of motion picture achievement. The more it approaches that form, the more valuable it will be for the special showings such as we have in mind which will stimulate a more general appreciation of motion pictures as a whole.

The Irony of Censorship

By JOHN ERSKINE

Professor Erskine delivered this address before the Twelfth Annual Luncheon of the NATIONAL BOARD OF REVIEW held recently in New York City.—EDITOR'S NOTE.

CENSORSHIP has always been an earnest endeavor on the part of good people to mend the world and it has always been a subject of some ridicule and comedy from the point of view of the genuine artist and the entirely healthy people who don't feel that they need to be cared for. No matter what formula you invent for it, censorship is sure to fail and sure to do harm. At the same time I fully recognize that there are problems which suggest to some of us the method of censorship as a cure. These problems don't terrify me any more than life in general does, but I think they invite study and a great deal more knowledge than the world possesses at present, and far more good taste than those who are disposed to be censors will ever have.

If I were picking out a single irony of censorship in a very respectable part of the past, I would remind you that when John Milton wanted to print "Paradise Lost"—which is so good few people read it—the censor held it up for an interminable time until it could be thoroughly studied for the possibility of evil in it. We know who did the studying—the Reverend Thomas Tompkins, not known to you perhaps, an earnest gentleman of the Seventeenth Century who wrote books himself. When I contemplate the Reverend Thomas Tompkins missing the chance of finding something in "Paradise Lost" that would be indecent or revolutionary from his point of view, I realize why his most famous book is called "The Inconvenience of Toleration". But, without citing historical instances of these ironies, I will point out to you what I am sure you have thought of before, but what will give me pleasure to say again,—the irony in the idea that censorship is supposed to be for the good of literature, or the good of the audience, or the good of somebody.

The essence of all censorship, as you notice the moment you look at it, is that it undertakes to emphasize whatever is bad and lays absolutely no emphasis on anything that is good. The moment it begins to pay any attention to what is good, we don't call it censorship, we begin to call it criticism.

The censor who warns me against a play excites my interest in it, however good I am, and he must have developed an extraordinary interest in it himself before he set out to advertise it.

At the present moment many good people in New

York City say that there are plays on the boards which should be suppressed. They seem to have attended them. Since they are such earnest, moral people, they must be hopelessly in the habit of going on first nights before they can learn what the play is about. Their innocence can be explained in no other way. The average citizen who reads the newspapers knows perfectly well what a play is about when he goes to it, or, in general, the subject of a book when he reads it, and if he is at all in danger, he ought to stay away; he ought not to ask the state to protect him.

In Moliere's "Tartuffe", Tartuffe meets one of the maids in the hall. He is given to censorship and asks the maid to please raise somehow the neck of her gown because the area of her person exposed disturbs him. I am sure you remember the answer of the astonished and indignant girl—I am afraid a vulgar answer, which would be expurgated if it were not written by him. She said the sight of his entire person all at once would produce no damaging effect on her.

I look on the psychological effect of any censorship very much as I look on the obsolete methods of teaching writing which prevailed in some parts of the country when I first began teaching. The freshman and the sophomore were furnished with volumes of bad English to correct, awkward sentences which they had to straighten out, and, having meditated for hours on incorrect sentences, it was almost impossible for them to write a good one. It was as though we said to them, "We will show you all that is wrong, and God help you to find out the correct way to write."

Now what we have before us in art, as we all know, is the total body of impulses of human action demanding expression. If we are perfectly honest and sincere, we know that almost every subject which any censor would try to suppress, is of some interest to the best of us. The problem is to find out how to organize our natural impulses in this world, not to crush them, but to direct them to good ends and in art I still think the good end is one of beauty and intellectual clarification.

Any art which did not end in an increase of beauty and an increase of knowledge of life for the community which enjoys it, would seem to me a rather poor art. For that reason, as a reader of old books, I would undertake, I think, to find in the great masterpieces instances of any subject whatever, on the Broadway stage today, and the difference between the masterpiece and the play on Broadway, I think,

is an aesthetic interest. It is a matter of art.

I can't help agreeing with a dear friend of mine, a woman of exquisite taste and culture, who once said in my hearing that any subject which God Almighty permits to happen in life, to recur constantly, can be dealt with by a gentleman.

But I think there is such a thing as decorum in art, a purely aesthetic matter. There are some things which I should prefer to see done in sculpture rather than in literature. I would rather see the human body painted than described inch by inch. I think that Walt Whitman made a mistake in aesthetics, not in morals, when he began with the top of the lady's head and went down to her toes, telling me she had the usual number of teeth, and so forth, and was beautiful. The inventory seems accurate, but the effect is not one of beauty.

A much older poet, not often associated with Walt Whitman, Edmund Spenser, of the "Faerie Queene" did the same thing with the same good motive and with the same bad success.

Painting can do certain things and sculpture can do certain things which words cannot do. But these are questions for the artist and are not to be settled dogmatically and won't be for ages, because the artist in no one of these cases has developed all the possibilities of his art and we are not yet wise enough to determine what can or what cannot be done there. But you can't stop the human race from trying to tell whatever it perceives of beauty and truth.

My next point against censorship is not a logical result of these remarks, but I should like to include it here. Censorship also seems to me a singularly childish attempt on the part of a well-meaning society to dam up the ocean. I am going to be protected for two hours, when I go to the theatre, against the subjects which really interest me. I should like to see how you can make any impression on me that way. I will find the subjects elsewhere. I oughtn't to see nudity on the stage. Very well, then, close the doors of the Metropolitan Museum against me too. Suppress all the art. I oughtn't to be interested in sex. Very well, I'd like to see you stop our interest in that. You know I am telling the truth there. We all know it.

Censorship will cease to be ridiculous if it can do the impossible, if it can find a way to teach us all what is good art, how to create it, and how to enjoy it. When we learn that, we shall have reached the millenium. How many artists in a century, with all the striving toward good art, does any nation produce? All the artists are doing their best, struggling against the handicaps of our mind and our poor speech and our poor human nature, in the service of our great dreams, and then somebody who couldn't paint a picture or write a line, interrupts them in the middle of their task and says, "Naughty, naughty, you mustn't try that."

When you stand in front of the "Last Judgment", painted by Michelangelo in the chapel there and see

what the succeeding Pope got a succeeding artist to do, putting bathing suits and discreet clouds over those naked figures and spoiling the picture, and when you realize how that marvelous man had made the human body a form of expression for the soul, so that if the bathing suits weren't there, you would see nothing but soul—if you consider that that happened to him in Italy, the home of art, the home of the understanding of the human spirit in the world of beauty, we needn't be surprised at what may happen to us in this country. But I think every intelligent person who is sincere ought to demand of art that all we really care for in the realm of the spirit should get expressed and get expressed right. What we can do, as an audience, is to back up any expression that seems to us to represent progress in art.

The people who worry about the theatre really don't attend it or go only to be sure it is wrong and they don't read the great novels that are beyond reproach. They look up those that perhaps ought never to have been printed and they know them all, and some of the rest of us who learn to take our art and life a little more naturally, and I think a little more cleanly, are surprised to find something we have liked is very, very bad, and perhaps the kind friend who points that out may spoil the story or the play for us forever. But, even when it is pointed out as bad, those of us who have read other books can't help remembering the same plot, the same situation, the same interest, in all the classics, in all the sacred scriptures of the world, and in the face of the insincerity to which censorship sooner or later leads you, the kind of insincerity which says the Bible is all right, but the same subjects and interests recognized nowadays are all wrong, in the face of that kind of impudence we say: No Censorship at all, but a sense of responsibility for the audience toward the things which they believe in.

IS there a magic formula for good pictures?

Twenty directors, twenty-four leading players, thirteen scenario writers, nine cameramen and others to make up a clinical staff of seventy-three were called upon to answer the question; "What makes good pictures!"

Twenty-four of the seventy-three questioned held that the story is paramount. Seventeen maintained that the success or failure of a motion picture rests in the hands of the cast. Fifteen declared that the director is the most important union of the production chain. Twelve stated that without "cooperation" a good picture is impossible. Only three thought that photography was of first importance, while one listed "lighting", another "clothes" and two held for good titles and proficient cutting.

The biggest names of the industry were called upon for their opinions and Mr. Lasky, Vice-president of Famous Players-Lasky, for whom the compilation was made, declared that the information received will prove of the utmost value.

"The Tumult and the Shouting Dies"

FOOD for the mind as well as the body was generously offered at the 1927 Annual Luncheon of the National Board, held January 29th in New York City, which proved a very great success in many ways. Nearly one thousand people were assembled in the ballroom of the Waldorf Astoria Hotel, forming the largest gathering in twelve years of Annual Luncheons. This Luncheon was the culminating event of a three day Motion Picture Conference, under the auspices of the Board, which had brought together delegates from many parts of the country and with many film interests, to discuss "The Motion Picture, Its Broadening Influence and Uses".

During the sessions of this conference a number of excellent speeches had whetted the interest in those which were to come at the Luncheon session, before the larger assemblage of local people who gather in increasing numbers each year to hear and see. To see the screen stars who, as honored guests, come to give this part of their public a chance to view them in person—Gloria Swanson, Lois Wilson, Alice Joyce, Gilda Gray and other screen celebrities cast their spell of charm over all those present this year. And to hear the noteworthy addresses which have become traditional at these National Board yearly Luncheons. This year, indeed, upheld the standard, with the following speakers: Prof. John Erskine, of best-seller renown through his "Helen of Troy" and "Galahad", who entertained and stimulated the audience by his rapier edged remarks in a discussion of the "Irony of Censorship". Mr. Victor Shapiro, Publicity Director of United Artists gave an enlightening talk on "Putting Pictures Over". He appealed to this large gathering of intelligent motion picture goers to aid in helping to make successful the artistic picture. Famous Players-Lasky contributed one of their men to the enjoyment of the occasion, Mr. Herbert Brenon, who spoke in pleasing fashion on "The Artist and the Motion Picture", a subject on which he was qualified as director of *Peter Pan* and *Beau Geste*, two outstanding pictures.

In fact, so full of worthwhile opinions and thoughts were the addresses of these three speakers that the next speaker, Mr. Christopher Morley, popular novelist and essayist, talked on ideas gleaned from the previous speakers or, "what have we". It is needless to say he caused his audience many a chuckle. Dr. William Norman Guthrie, the well known rector of St. Marks-in-the-Bouwerie, New York City, had chosen as his topic "The Significance of the Visual Element in Art" and whether he held very closely to this topic or not, does not matter, but what does, is that he made some lucid and thought provoking re-

marks from a new angle on this very absorbing subject, the motion picture.

The "Happiness Boys" of radio fame added their little touch of spice and the Waldorf Orchestra furnished excellent music.

This enthusiastically received program was broadcast over station WEAJ but if you were not fortunate enough to be among those present or "listening in", this and future issues of the NATIONAL BOARD OF REVIEW MAGAZINE will bring to you the messages of the Luncheon. In forthcoming numbers will appear also some of the high lights of the three-day Conference. Speeches pertaining to many different phases of the motion picture, were delivered at the various Conference sessions by authorities in specialized fields, both within and without the industry; directors, educators, publicity managers, editors, exhibitors and community workers, in a consideration of the Motion Picture, Its Broadening Influence and Uses.

IN the ball room of the Waldorf,
On the Thirty-fourth Street Corner,
Dr. William Tower, chairman
Of the Board, addressed the meeting.
Stood erect and called the members.
Called the Movie Minds together.
From the desks on Seventh Avenue,
From the offices on Broadway,
From the sets in California,
From the homes and clubs and school rooms
All the tribes beheld the signal
For the Celluloid Convention.
For the Meeting of the Movies,
For the Pow-Wow of the Pictures.
All the speakers at the Meeting
Checked their clubs within the Coat-Room
Told of Art in films, and Censors
And the Voice of Silent Drama.
Showed the Influence of Programmes,
Spoke of Pictures for Papooses.
Came the dawn, and all left smoking
Cigarettes, cigars and Peace-Pipe.
Questions settled in the Spirit
Of the Bigger, Better Pictures.

(Movie news item: *The National Board of Review of Motion Pictures is holding its third National Motion Picture Conference at the Waldorf-Astoria. The general topic of discussion is "The Motion Picture, Its Broadening Influence and Uses."*) by Rose Peltswick in *At the Screen Door*, New York Journal, January 28, 1927.

The Special Feature for the Special Audience

By ERIC T. CLARKE

Mr. Clarke, General Manager of the Eastman Theatre, Rochester, N. Y., presented this address before the Third Annual Motion Picture Conference held in January, under the auspices of the NATIONAL BOARD OF REVIEW in New York City.—EDITOR'S NOTE.

THE limited interest motion picture represents at this moment the most significant movement in motion picture.

If you look at the chief movie houses as they are in any city in the country today, you will find theatres running pictures that aim at the big public. If you talk with the exhibitors operating these houses, you will find them one and all concerned with the problem of making their shows attractive to the largest possible percentage of the population. The theatre which I operate is already geared up to the point where we must draw in on an average one-eighth of the entire population of Rochester each week or else lose money. This is the big side of the movie business. It is through this kind of business that the motion picture industry has grown to its present remarkable proportions.

A couple of years ago I had the idea that the movie was necessarily confined to mass appeal. You might have books published for limited circulation; you might have stage plays intended for little theatres; but you couldn't have movies of that kind. The very cost of the movie required mass distribution and mass appeal. But I changed my mind. The picture *Siegfried* changed it. I got a look at this remarkable picture and thought immediately that something ought to be done to combine it with our musical facilities. We tried placing it on what might be termed a road-show presentation in our small house, Kilbourn Hall, seating five hundred, at about three times the Eastman Theatre admission price. Its success was instantaneous, and we played to capacity all the week. Although we were unable to give it the big orchestration which the Wagner score required, the show was impressive. True, we did not earn much money for the distributor, but still I fancy that if the fifty cities in the United States that are around our size or larger could have had similar presentation a good revenue might have resulted.

This showing gave me the idea of the limited interest movie. Up to that time, we had received in the general block of pictures hardly any artistic pictures of special appeal. We had some two years

before had *Nanook of the North*, and played it at the Eastman in the height of the season, where it won the unenviable reputation of holding the low record for all time. For a while, even after *Siegfried*, I felt just as many do, that it was up to us to play these artistic pictures even at a loss in order to maintain our rank as the leading house in Rochester. Fortunately for our finances these pictures came rarely.

The next season, however, started the flow of high quality pictures of limited appeal, like *The Last Laugh*, *The Beggar on Horseback*, *Moana* and *Grass*. What should be done with them? We had bought these pictures and did not want to put them on the shelf. Besides, we in Rochester, through our affiliation with the University, have more than a commercial interest, and I felt that these pictures were entitled to a showing. So we laid our plans to start a series of experiments in Kilbourn Hall. To date we have had four and I can already draw some interesting conclusions.

But my interest in developing this type of presentation in Rochester did not start from motives of High Art alone. I was frankly commercial in my purpose, hoping that I might in Kilbourn Hall get a possible profit. This is an important point. I know only too well the feelings of the exhibitor who has a large house and who sees a limited appeal picture coming along instead of the big box office bet. Most exhibitors, to tell the truth, take them with a wry face because they must, if they want the rest of the product. If they cannot afford to shelve them, they will throw them in during some off week where they figure the loss will be least, consoling themselves with the thought that they are keeping up the tone of their house.

I figured that it would be so much more comfortable if I could have a special place for showing such pictures to select audiences. I wanted to avoid losses, and I wanted to see just how large this discriminating public might be.

Now for the conclusions, from the four presentations we have had so far:

1. Each one proved financially profitable.
2. Each one started slowly and steadily built to a capacity business in the final performances. In some cases, had our Kilbourn Hall been available for extended runs, the extra performances would, I feel sure, have played to bigger business than during the runs scheduled.

3. They proved that there is a distinct public for this class of entertainment.

4. That this public can pay better than ordinary movie prices.

5. That these audiences can be attracted without causing a depression at any of our other houses.

6. The dignity of the presentation requires a two-a-day-policy rather than a continuous run.

7. It is necessary to appeal to the intelligence and the discrimination of the audiences so that if the house should be nearly empty those present will congratulate themselves upon their finer sense rather than regard the presentation as a failure.

These conclusions you must admit give a helpful sign. The special picture for the special audience has great possibilities.

At the outset it is clear that the movement must confine itself to pictures for which there is clearly no market in the regular movie house. Any picture that stands even half a chance of succeeding in the regular house can earn more money there. Per contra, no highly artistic picture of limited appeal should go into the regular movie house. I had taken the position that it was the duty of the Eastman Theatre to present such worthy pictures even if they were ahead of the public taste, but I soon came to a different conclusion. Every theatre has its regular patrons. It is the object of every theatre to make those patrons want to come every week and to satisfy them once they are in. Like every other large theatre, we at the Eastman are organized to please the big public. If the showing of an artistic picture means loss of business, its showing at our house cannot be justified. To cater to the tastes of the few while the many stay away is fundamentally wrong. We owe weekly entertainment to our steady movie going public, and the essential quality of audience appeal must be the foundation of any show we may arrange. The distinction between the two types of pictures is not hard to make. In the screening room we have no difficulty in separating the one type from the other. There is at this moment a goodly supply of pictures for the special audience, and it is interesting to observe that so far most of them have been German. Incidentally I should add that scenic and travel pictures appear to be particularly welcome to the special audience. All exhibitors operating houses on the big appeal basis know how easily a scenic feature can secure enthusiastic press comments, and at the same time a large sized financial loss. Such exhibitors have a pleasant surprise in store for them when they present these scenic features to the discriminating public. Our trouble at the moment does not lie in securing suitable features, but we are very much troubled in finding suitable short subjects.

Taking now the limited interest movie, our first aim must be, as I said before, to find out how large a special, discriminating public can be gathered. In presenting such movies, we must never lose sight of the fact that they cost money to produce. Only those showings which yield a fair return to the producer commensurate with their cost can be said to help the cause of the artistic movie. Anything short of this cannot be of lasting help in the development of the art. I do not know much about the cost of producing the artistic picture as distinct from producing the box office picture. But this I do know—that if the limited interest movie is to get anywhere it, like its richer brother, must be able to earn its way.

Once we have definitely established the field of the limited picture, we can turn our attention to the still more limited picture and see what can be done with that. Provided that some subscription basis can be arranged to overcome the initial publicity cost, there will be opportunity for the presentation of films for one or two performances. With us in Rochester the only thing standing in the way of rapid development of this plan is the availability of Kilbourn Hall, for this hall is the recital hall of the Eastman School of Music, and as there are at present more films worthy of this special treatment than there is available playing time I have not yet been able to try out all the experiments I have in mind. But this much I can definitely conclude from our experience so far:

1. It is up to the exhibitors to organize special houses for the showing of these pictures of limited appeal.

2. Exhibitors must divorce the big appeal business from the limited appeal business. Publishing houses have done this, and so must the exhibitors. The public has a right to expect this form of entertainment, and we are satisfied already that this can be presented without financial loss.

3. And lastly, any exhibitor who passes this by is overlooking a good opportunity.

The preceding article makes us hark back to an editorial in a previous issue of this magazine which said in part "In 1922 the NATIONAL BOARD OF REVIEW first broached the idea of showing pictures of unusual artistic merit for special audiences in a chain of small motion picture houses throughout the country. . . . The more immediate objective would be to organize special audiences whose interest could be aroused by special showings. As these audiences become more articulate in their demand for artistic pictures the inducement to make pictures of this sort, either on the part of the industry or by cooperative studios endowed or supported by these same audiences, might in time become compelling."

The Museum and the Motion Picture

By HUGER ELLIOTT

Mr. Elliott, Director of Educational Work, Metropolitan Museum of Art, New York City, delivered this address before the Third Annual Motion Picture Conference of the NATIONAL BOARD OF REVIEW.
—EDITOR'S NOTE.

I BELIEVE that there will be some use found in the future for the motion picture in the Museum of Art, although I am not at all convinced we have found it as yet.

When you consider a Museum of Art, you think of pictures, statues, chairs, tables, silverware, grantees, all the works of beauty brought together under one roof and brought there for what purpose? For the purpose of quiet, silent contemplation of the things themselves. Where does the motion picture help us in that?

A child goes to the Museum of Natural History. He is impressed by the animal, though more impressed by the motion picture of the animal. But does the motion picture of a work of art give us greater delight than the work of art itself? That is the question. The picture or statue is there to be observed for its own self and as far as I can see at present, no motion picture concerning that object is going to help very much as far as aesthetic expression goes.

We may, of course, use the motion picture to aid us in capturing the attention of the average person by showing him the process. He may look a little more clearly at a vase if he has seen a moving picture of how pottery is made, or at a tapestry if he has seen a motion picture of the weaving of a tapestry, but it is merely leading him up to the object and hoping that when he gets there he will appreciate the aesthetic; that his faculties will be aroused. But will the motion picture arouse aesthetic faculties? I am not sure.

But there is one beam of hope, as I see it. Those of us who remember moving pictures for the last twenty-five years will remember that the artistic standards, though not very high as yet, have decidedly increased in that time. And it may be through the raising of artistic standards in the moving pictures that we will have a greater appreciation of the works of art in the Museum. We are trying out this very thing now. We are experimenting at the Metropolitan Museum with making moving pictures. The idea is frankly experimental and we hope that some good will result. These pictures are being shown over the country, but how far any interest in them is developing artistic appreciation, I am not sure, but the hopeful thing is, that the movies have improved artistically. We are now at the beginning of colored moving pictures.

When people say to me at the Museum, "What are we doing artistically, and what are we doing that is worth while, what are we really accomplishing?" I say, "Have you seen our skyscrapers?" Through necessity of geographical situation, we have created a new art in the field of architecture, new in the history of the world and something of which we may well be proud. We are having that development because we have a need for it. But it may be when the critic of art in 2027 is talking about artistic development, he may say, "The Thirteenth and Fourteenth Centuries were the periods of development of painting, but the Twentieth Century was the time of the great development of the moving picture." The picture of the future will not be painted by hand on canvas but will be acted, painted scenes of extraordinary beauty. One can imagine such things, and I am not at all sure I would be a false prophet if I should say that where the moving picture will help the Museum of Art will be through the appreciation people as a whole will get from the glorious moving picture which I believe may come.

Editor's Note.—The Metropolitan Museum of Art has produced a number of motion picture films which deal with various phases and periods of art. Others have been presented to the Museum for distribution. From time to time there will be added to the list new pictures. Those now available are:

The Temples and Tombs of Ancient Egypt—2 reels.

The Daily Life of the Egyptians—Ancient and Modern—2 reels.

A Visit to the Armor Galleries—2 reels.

Firearms of Our Forefathers—1 reel.

The Gorgon's Head—3 reels.

The Spectre—1 reel.

The Pottery Maker—1 reel.

The Making of a Bronze Statue—2 reels.

Vasantasena—2 reels.

"There is no doubt in my mind that the film is destined to play a great part in the art world's future, because it is a type of entertainment which offers something to all classes. Neither the theatre nor the opera of today can boast so universal and dramatic an audience as the cinema.—*Max Reinhardt.*

"The strength of the German films lies in their scenarios, and that's precisely where, in my opinion, American cinema productions are weakest. The scenarios of the future must be written by artists of the same calibre as Shaw, O'Neill and Hauptmann, and the only difference will be in the medium of expression.—*Max Reinhardt.*

EXCEPTIONAL PHOTOPLAYS

COMMITTEE

LOUIS HICKS
HARRIET MENKEN
EDWARD A. MURPHY
FRANKS L. PACE
J. K. PAULSON
WILLIAM W. PETERSON
M. R. WERNER

A department devoted to an impartial critique of the best in recent photoplay production. Each picture before being tested is thoroughly discussed by a volunteer committee composed of trained critics of literature, the stage and the screen, who are the sponsors of this department. The printed reviews represent the combined expression of this committee's opinions. The reviews aim to convey an accurate idea of the films treated, mentioning both their excellencies and defects, in order to assist the spectator to view the productions with increased interest, appreciation and discrimination. The reviews further try to bring to the attention of the reader of special tastes or interests, or of severely limited time for recreation, those photoplays which genuinely contribute to the art of the screen.

SECRETARY
AND
DEPARTMENT
EDITOR

ALFRED B. KUTNER

Stark Love

Directed by Karl Brown
Photographed by James Murray
The Cast

Barbara Allen Helen Munday
Rob Warwick Forest James
The Father Filias Miracle

STARK LOVE has come to trouble the waters of filmdom, those complacent waters which have been used so often to dilute the blood of life which ought to course freely through every motion picture and make the seeing of it a vital experience. It is a disturbing, iconoclastic performance. And now that it is ready to be thrown upon the screen for all to see, it is up to the distributors to distribute it, the critics to criticize it, and the public to appreciate it.

It is no easy task. Karl Brown, who is responsible for the original difficulty, adds to the complication. He says that *Stark Love* is neither a movie nor a travelogue of life among the North Carolina mountaineers and that least of all it tries to be a "different" movie. He calls it a truthful compromise of a series of reactions to problems as these mountaineers would meet them in their lives, told through illustrative incidents specially selected and enacted before the camera.

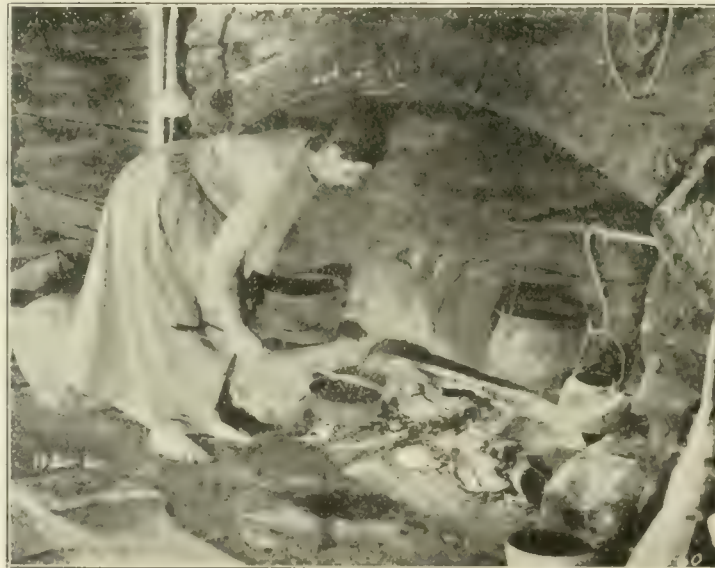
The critics have already given their reactions. They have hailed the picture as a great achievement with almost undivided praise. They have put the picture on the map as far as the cognoscenti are concerned. The consensus about the picture is overwhelming.

The distributors are hoping that the exhibitors will either rise to all this critical praise or fall for it, as the case may be. Perhaps the local art racket and the twitterings from the lobby of the Cameo theatre will swell the boom of the country-wide ballyhoo. Beyond that the horizon appears threatening and uncertain. Not since *Caligari* first appeared and Robert Flaherty flaunted his icy epic or his South Sea idyl without a dank heroine rescued from the surf and a yacht in time to save her virtue, have the distributors faced such a problem. Consider a sales force trained to sell super spectacles, heavy

loving, night club naughtiness, big fight scenes and what have you in the way of hokum, punch or thrill. What are they to do with a picture devoid of any of these selling points, where the characters know nothing of romantic love, where virtue is never registered or vice flaunted, where the hero parts from his horse without even kissing it.

And what is the average fan going to say to *Stark Love*? Will it have a popular success or even a success sufficient to justify the experiment and similar succeeding ventures?

Thus a fine picture has come to disturb the movie world. It asks the fans to reverse themselves and like a picture which they are supposed not to appreciate, (and which the industry as a rule takes care that they shall not have a chance to appreciate.) It asks the distributors to invent an entirely new line of sales talk about a product which their entire training and experience have hardly fitted them to sell convincingly. And it asks the critics to say something vital and fresh which will lift them above the



accusation of borrowing the chandeliers of the older arts to glorify the fortuitous achievement of an art that still largely remains to be appreciated in its own terms.

Perhaps it will be most promising to gamble on the fans, or rather those among them who have become accustomed to having the better pictures brought to their attention through the medium of special showings and the deliberate appeal for their support of exceptional pictures. Of the distributors we must not expect too much. They cannot rebuild their machinery of exploitation over night. If the picture picks up to the point of that mysterious compulsion where an overwhelming number of people become conscious of a feeling that they simply must see it they will once more believe in the miracles of this ever miraculous movie business. And the critics, as has already been said, have had their say. They have been on the side of an angel who, ugly duckling though he may be for people who have preconceived ideas of angels no less than pictures, is still an angel.

For the discriminating movie goer the road to *Stark Love* ought not to be so hard to find. Thematically it goes back to *Driven*, that lone effort of Charles Brabin about four years ago which treated the life of the Kentucky mountaineer with a realism too daring in its day for a popular success and yet courageous enough to keep it alive in the present day revival and repertory movement. In method it lines up with Flaherty's *Nanook* and *Moana*, for here too a people alien or hostile to the movies had to be won over into re-living some of the significant episodes of their lives before the camera.

Mr. Karl Brown has already admirably set forth what *Stark Love* is not, as well as what it aspires to be. After four months of patience and effort he persuaded these culturally atrophied mountain folk, acting in their own characters, to do something of what he wanted of them, to make what he had seen in

their lives vivid to the rest of the world in moving pictures. For the most part they themselves did not know what they were doing, for the picture was purposely taken in unrelated sections to guard against their resentment at being used for a show.

The picture begins episodically, with little movement, relating slowly the domestic relations, ways of living, and means of existence of an unbelievably backward people. The servitude of the women, as unquestionably accepted as imposed, in the role of draught animals and joyless mothers is brought out from an almost purely sociological angle. The photography here is decidedly monotonous, as if studi-

ously avoiding any special "effects," and the camera is rarely used cinematically except where by repeated shots of the narrow, closely wooded valleys and the isolated homesteads it skillfully conveys the shut-in and cut-off location of this primitive community. Long and wordy titles also tend to slow down the action of the first part of the film.

Gradually, however, the picture gathers momentum and the impression created by the foregone episodes becomes cumulative. We have seen how one of these homes collapses when the woman who has been its beast of burden dies, and how loose the tie of parentage is when the widower has to dispose of his burdensome children for whom he does not know how

to care. We have had an unforgettable, mutely dramatic view of a child which looks after its departing father in a way that is the more terrible for its very lack of tears or reproaches. And we have seen a drained and used up old woman cowering at a cabin door, who has become an outcast because she did not die in time. The immemorial tragedy of the slave has rarely been more poignantly set forth in modern drama.

Now another widower applies for a young girl for whom his own son has come to feel a mating impulse which precedes by endless centuries the period when men and women consciously articulated



their love or felt it to be a force which expressed their idealizations of each other. When the son returns after selling his horse in order to buy the girl a little schooling which will raise her at least to the literate level, he finds her installed in his father's house to take the place of the mother who had died in his absence. The two men clash over her not as father and son but as two males over a woman. Both are right and neither hates the other or accuses him of any evil design. When the son, subjugated by his father's superior though considerably restrained strength, still resists, his father almost regretfully crumples him up with a blow to the stomach and throws him out of the house where he rolls into the swelling creek. The girl uses an axe to escape from the father who is past comprehending what is happening in her heart and mind and runs to snatch the stunned son out of the creek. After a needlessly prolonged struggle for purely theatrical effect, they are seen walking away across a meadow into an uncertain future with no indicated happiness except such as we may infer from our perhaps too sophisticated imagination prone to prefer the sop of happiness to the austerity of life which here at all events is really stark.

When we come to praise this picture we find that we are largely commending it for qualities which every good picture ought to have, whether one calls them truth to life, honesty, unaffectedness, unconventionality, or what-not. If the general run of pictures were more true to life, the mere truthfulness of this one would not be so outstanding. Life should either be honestly told or else left alone entirely. The pretense of reality is the outstanding sin of pictures today. They forever proclaim that they are going straight back to life only to bring back a soiled or distorted version of it. The scales are always tipped and the message which life might hold is always obscured in favor of a predetermined effect. The lazy spectator wants a villain to hate and a hero with whom to identify himself and is promptly furnished with such dummies in endless succession by a complacent producer who lustily cites the artistic quality of his mechanical arrangements which destroy the very possibilities of art.

Thus when we realize that *Stark Love* merely does what all good pictures ought to do its excellencies become relative. But it is also divine in its own right because in its particular instance it performs its proper function superbly. Whether or not it ever builds up into a popular success, Karl Brown, its creator, is a pioneer and an artist even if he has not fully achieved his dream. What he has done will make studio heads uneasy and trouble the spectators. His picture is important beyond its immediate effect because, like the other pictures already mentioned with which it is kin, it re-opens the whole

(Continued on page 17)

The Music Master

Directed by.....Allan Dwan
Photographed by.....George S. Webster
.....William Miller

The Cast

Anton Von Barwig.....Alec B. Francis
Helene Stanton.....Luis Moran
Beverly Gruger.....Neil Hamilton
Andrew Gruger.....Norman Trevor
Richard Stanton.....Charles Lane
Jules.....William T. Tilden
Jenny.....Helen Chandler
Miss Husted.....Marcia Harris
Mrs. Andrew Gruger.....Kathleen Kerrigan
August Poon.....Howard Cull
Pina.....Armand Cortes
Fico.....Leo Feodoroff
Mrs. Mangenborn.....Carrie Scott
Pawnbroker.....Dore Davidson
Medicine Show Barker.....Walter Catlett

IN *The Music Master* Alec B. Francis successfully continues his screen creation of famous characters from American stage classics so auspiciously begun with his impersonation of Peter Grimm. The effort is decidedly worth while for these plays are meaty and yield good, if not always entirely fresh, material.

The story of the abused music teacher, who deadens his sorrow for his long lost daughter with the probably none too musical piano exercises of his random pupils, moves at a leisurely pace which is rather well suited to Mr. Francis' somewhat slow delivery. His impersonation is honest and sincere and yet one sometimes wishes that he would not always register his emotions quite so deliberately. The director has made the most of the actor's resemblance to Franz Liszt and poses him side by side with the famous composer or carefully frames his profile in a handy round moulding in the door in a way to make the portrait look like a medallion. While this is not without a certain effectiveness it further slows up the action and tends to enhance the static impression.

The story of the picture is, of course, already pretty well known. The old music master is shown an easy prey to a detective, who none too scrupulously has for years been selling him spurious clews to his daughter's whereabouts the payment for which eats up his earnings as fast as they accumulate. She enters into his life unknown to him as a charming society girl who is interested in a young boy of promising musical talent for whom she arranges a series of lessons the payments for which are providential to the old man's meagre exchequer. He gropingly senses his kinship with her at first and then, when the evidence is complete, confronts her foster father who had run away with his wife in the long ago days back in Vienna.

But the girl is about to consummate an advan-

tageous marriage and the father is persuaded to make the sacrifice of effacing himself so as not to stand in the way of her social success. In the end, however, the girl herself discovers the relationship and brushes social considerations aside in order to be reunited to her father.

The pathos of this simple story, with its occasional dose of over-sweetness, is fully brought out both in the acting and the directing and Lois Moran does her appealing bit as the loving and gentle daughter. The rest of the cast is competent. The picture is certain to please the past generation which remembers David Warfield in the original role and has a lingering affection for a play which in its time received a very wide appreciation. It is, besides, a wholesome relief from the shrill and hysterical plot of the modern picture which strives to be sensational at all costs in direct proportion to its lack of genuine feeling.

(From the play written by Charles Klein and produced by David Belasco. Scenario by Philip Klein. Produced and distributed by Fox.)

"The Yankee Clipper"

Directed by.....Rupert Julian
Photographed by.....John Mescall

The Cast

Hal Winslow.....William Boyd
Joelyn Huntington.....Elinor Fair
Mickey.....Junior Coghlan
Richard.....John Miljan
Portuguese Joe.....Walter Long
Huntington.....Louis Payne
Mr. Winslow.....Burr McIntosh
Alf.....George Ovey
Ham.....Zack Williams
Ike.....William Blaisdell
Captain McIntosh.....Clarence Burton
American Mate.....Stanton Heck
Queen Victoria.....Julia Faye
Zachary Taylor.....Harry Holden
Prince Consort.....W. Sousa
Chinese Merchant.....James Wang

TO the ambitious pictorial treatment of the frigate as witnessed by *Old Ironsides*, is now added that of the early American fast merchantman in *The Yankee Clipper*.

It hardly need be said that here lie possibilities even greater, and with a far more romantic connotation, than in the tale of the early American Navy. It was the clipper ship, keen and tall and hard-driven by an amazing class of bold and hard-bitten seamen, that really put us on the maritime map and gave us a temporary supremacy and prestige on the sea rarely equalled by another nation. The pictorial representation of these ships and their voyages through

the medium of the motion picture camera would seem boundless. Thus we come to *The Yankee Clipper* with the highest expectations. To say that they are not entirely, or even in greater part, fulfilled is not as grave a criticism of the film as it might seem. Time and vast experimenting are needed, plus a feeling for vessels and the sea, that the commercial studio force suddenly put aboard ship, can perhaps not be expected to attain at a bound; *The Yankee Clipper* therefore must be regarded as a tentative sketch—a camera essay into a windy, watery domain where the obstacles are great to real and permanent achievement.

The film tells the story of the race between the supposedly first American and British tea-clippers starting out of Foochow on a course to Boston. National rivalry is pleasantly dwelt upon, as well as the inevitable amatory feature wherein a young British lady, the daughter of the owner of the British clipper, having been abducted by the Yankee clipper captain along with the last package of tea, is won by the latter at the last moment as the American ship passes her rival off Boston Light. None of the people in the picture are very important or very convincing, the Yankee captain least of all. Too much has been made of them, and too much of the story. It is in the shots showing the ships that the picture stands out and achieves every now and then a realism and gives a breath of salt and windy spray, telling us something of the arduous handling of ropes and cantankerous canvas by rough hands of a race of sailors passed away.

Some of these shots—and there are far too few of them—give us the living ships, two noble clippers hard-beating through the main, through calm and storm, through light and darkness, in a competition still noble if essentially commercial, and with much of the mysterious and the wondrous about it. Among other features, there is the most convincing sequence showing ships at sea in a storm—in a veritable and believable typhoon—that has as yet been put on the screen. Here a ship in a heavy seaway, plunging with shortened sail and half-stark masts into mammoth waves, lifting out of them with the foam-whitened green streaming from her decks, is perceived with that magic quality of the camera that makes us not only see the object in focus at the height of dramatic struggle with its natural adversaries, but also to hear and feel the movement and noises of the combat. This was worth doing, for a ship in her victorious travail is a protagonist challenging the best efforts of the motion picture camera.

(From an original screen story by Denison Clift, Supervised by C. Gardner Sullivan. Produced by De Mille Pictures Corporation. Distributed by Producers Distributing Corporation.)

SELECTED PICTURES GUIDE

Review Committee

Consists of approximately 200 trained members representing a variety of widely varied interests who volunteer their services for the review of pictures.

A department devoted to the best popular entertainment and program films. Each picture is reviewed by a committee composed of members from the Review Committee personnel. Their choice of the pictures listed is based upon principles of selection developed through long study of what constitutes a good picture from the standpoint of entertainment value. The findings form a composite opinion of each committee's views and upon this opinion are based the short reviews and audience recommendations of the pictures appearing in this department. These reviews seek to bring to the reader an unbiased judgment of the pictures most worthy of popular theatre patronage and most helpful in program building for special showings of selected entertainment films.

Department Staff

ALFRED B. KUTTNER
FRANCIS C. BARRETT

Editor

BETTYNA GUNDA

"SELECTION NOT CENSORSHIP—THE SOLUTION"

Key to Audience Suitability

General audience (composed principally of adults). Pictures primarily interesting to adults—but pictures not ordinarily recommended for boys and girls may be included in the list if the presentation is not objectionable for them.

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classification.

*—Pictures especially interesting or well done but not necessarily "exceptional."

The Beloved Rogue

Directed by.....Alan Crosland
Featuring.....John Barrymore
Original screen story by Paul Bern from historical sources.

ROMANTIC tale of France in the time of Louis XI. Charles, Duke of Burgundy is trying to gain the throne of France by marrying the King's ward, Charlotte of Vauxcelles, to Thibault d'Aussigny, plotting with him. Francois Villon, a poet and ne'er do well, loved by the people, has been banished from Paris. Later the King learns of the treachery of the Duke of Burgundy and is pleased that his plans have been thwarted. Villon, who by his wit and cleverness has made this possible is pardoned and marries the lovely Charlotte himself. The story is interesting and well handled, although Barrymore has more or less resorted again to acrobatic antics.

For the general audience.

(United Artists—10 reels)

Casey at the Bat

Directed by.....Monte Brice
Featuring.....Wallace Beery
Poem by Ernest Lawrence Thayer

GOOD comedy of the gay nineties. Casey, a junk man, in a small town, is the champion at the bat and is given a

contract with the New York giants. His girl follows him to the city to keep an eye on him. The day of the big deciding game he is framed by his manager and promoter, and loses the game. He suffers deep humiliation when his former friends turn from him, but his girl has discovered the frame-up and in the end he is vindicated. Excellent comedy with clever subtitles.

For the family audience including children.

(Famous Players—6 reels)

Heaven on Earth

Directed by.....Phil Rosen
Featuring.....Renée Adoree
.....Conrad Nauck

Original screen story by Phil Rosen
ADVENTURE-ROMANCE of a wealthy young Frenchman and a strolling gypsy maid. Orphaned early in life, Edmund Durant is brought up by a spinster aunt who thinks for him, chooses his clothes, his friends, arranges every detail of his career. She therefore expresses great surprise and consternation when he refuses to marry the girl of her choice. But like the proverbial worm which turned (this simile may be permissible since his wealth is derived from the silk industry) he rebels, responding to the lure of freedom, roaming hill and dell in the company of a carefree singer. War days ruthlessly intrude upon this "heaven on earth" but in time, war passes and peace again wraps the hills of France in calm and happiness. The plot of the picture is somewhat reminiscent of *The Exquisite Sinner*, an earlier picture starring these two players, but the lyric quality which so marked that film is absent here, although the acting is praiseworthy.

For the family audience including young people.

(Metro-Goldwyn—7 reels)

Les Misérables

Directed by.....Henri Natas
Featuring.....French Cast
Novel by Victor Hugo

LIFE story of Jean Valjean, a poor young peasant of Southern France. In his dire need for food he steals and is imprisoned. Later freed from prison, in the course of his wanderings he comes to the home of a priest. There for the first time in his life he is trusted and

though he absconds with the priest's silver during the night, still the influence of this trust remains with him and changes his life. Assuming another name, he settles down in a small town and becomes the respected and much loved mayor. A poor girl befriended by him, dies leaving a small daughter, which Jean Valjean adopts as his own. At one time he is recognized by an officer of the law, as the man who has been wanted by the police, but because of his later blameless years, he is not betrayed and so before he dies he sees his adopted daughter happily married. And when the old priest, from whom he had stolen, appears to him as he is dying, he believes that because of his later years of right living he has atoned for his earlier sins. The picture is well done, although it is too long, and the acting of the child should be mentioned as outstanding.

For the general audience.

(Universal—10 reels)

Let It Rain

Directed by.....Edward Cline
Featuring.....Douglas MacLean
.....Shirley Mason

Original screen story by Douglas MacLean

A RATTLING good comedy-drama of the friendly enmity between the Sailors and the Marines. The battleship fleet is lying in the peaceful waters of the Pacific, but conditions on board are not so peaceful, with the "leathernecks" and the "gobs" outdoing each other in all sorts of trickery. The leader of the former is a nonchalant young sergeant called "Let It Rain" and when he and the sailor's leader are caught by the Major their punishment is annoying and amusing, in the case of two sworn enemies. Adding fuel to the fire, visitors come aboard and a fair young lady enters into the rivalry between the two leaders, then it becomes indeed a fight to win. The Marines seem to be in the lead, at least in the feminine eyes, but there are continual ups and downs until the Marines are detailed to guard the mails and the fair heroine playing an important part in this adventure, it is all cinched for the Marines. And yet there is a pleasant surprise in store whichever side one favors.

For the family audience including children.

(Famous Players—7 reels)

The Love Thrill

Directed by..... Millard Webb
Featuring..... Laura La Plante
Original screen story by Millard Webb
and Joseph Mitchell

AN insurance man and his daughter unable to land a large order for insurance from a wealthy man, which will save their business, read in the newspaper that this man's best friend has been eaten by cannibals in one of his explorations, and the news item hints of a possible widow. The daughter decides to pose as the explorer's widow so as to gain the sympathy of the wealthy man and sell him insurance. Complications arise however when the explorer returns hale and hearty to find that he has acquired a widow. In the end the explorer marries the widow and she gets the order for the insurance.

For the general audience.

(Universal—6 reels)

The Magic Garden

Directed by..... J. Leo Meehan
Featuring..... Margaret Morris
Raymond Keane

Novel by Gene Stratton-Porter

THIS picture is a charming idyl of a boy and girl friendship which ripens into love. John Guido, whose talent for the violin is revealed at an early age, is devoted to Amaryllis Minton with whom he plays in a beautiful garden which unites the two estates. He departs for a long course of study abroad to fit himself for the career of a violin virtuoso, vowing eternal friendship for his playmate. Years afterwards when he is on the threshold of his triumph, the girl encounters him again in Venice and finds that his devotion has been as unquestioning as hers. His success has left him unspoiled and Amaryllis eagerly awaits him in the same garden in which they pledged their childhood troth. A false rumor of his accidental drowning plunges her into despair but he turns up unscathed and reveals his presence by playing the melody which has become the symbol of their love.

For the family audience including young people.

(F. B. O.—7 reels)

The Monkey Talks

Directed by..... Raoul Walsh
Featuring..... Olive Borden
Jacques Lerner
Don Alvarado

Original screen story by L. G. Rigby

INTERESTING drama of circus life in France. A young man in love with a circus girl, is disinherited by his wealthy family. He discovers that this girl is untrue to him. While in a mood of despondency, he meets his "buddy" of the war, a dwarf with a heart too big for his body, who in the company of an older man is touring France with a show. The three become fast friends and they hit upon the scheme to dress the dwarf as a monkey and advertise him as Joko, the monkey who talks. Joko soon becomes famous and when the trio meet a lovely girl who is

playing in the same theatre with them, they decide not to tell her who Joko really is. Both the young man and Joko fall in love with the girl. When the former sweetheart of the young man, in revenge abducts Joko and replaces him with a real monkey unexpected things happen, but the true Joko, although he sacrifices his life, becomes the true hero. The acting of the monkey is exceptional and the story unique.

For the general audience.

Fox—6 reels.

Mother

Directed by..... J. Leo Meehan
Featuring..... Belle Bennett

Novel by Kathleen Norris

THE Ellis family is happy though poor. Father's job is rather precarious, brother wants a car like all the other fellows have, but Mother's love and care makes up for all material lacks. Then unexpected fortune nearly brings with it misfortune, for selfishness takes the place of thoughtfulness and a break-up in the once happy family seems inevitable. But Mother keeps her head and through her love and guidance a return to happiness is possible.

For the family audience including young people.

(F.B.O.—7 reels)

The Mysterious Rider

Directed by..... John Walker
Featuring..... Jack Holt

Novel by Zane Grey

A ROMANCE of the Western plains. An unscrupulous lawyer procures a grant of land on which the homesteaders have settled and farmed. He offers to buy their land but when the man they chose to deliver the money returns with the receipt, he has nothing but a blank piece of paper to show. Being accused of the theft of the money entrusted to him, disguised as a mysterious rider, he investigates the matter and discovers that disappearing ink had been used for the receipt. He returns to the homesteaders as they are being hustled out of their homes and are making a desperate fight to regain their farms. Romance enters the story when the mysterious rider falls in love with the daughter of a wealthy man who has been an innocent tool of the rascally lawyer.

For the family audience including young people.

(Famous Players—6 reels)

Ridin' Rowdy

Directed by..... Richard Thorpe
Featuring..... Buffalo Bill, Jr.
Original screen story by Walter J. Coburn

IT has frequently been pointed out in these columns that the typical Western, despite its lasting popularity, has been getting a little stiff in its joints. The tendency has been to pep it up by changing the scene and introducing new turnings by adding society cabaret scenes, cowboys trying to play golf or even bathing girls disporting themselves in swimming pools.

Ridin' Rowdy makes no such weak-kneed concessions to an effete desire for novelty. It is content to be human and humorous in a plot built along the old lines but with natural acting and a complete avoidance of old labels and stereotyped business. The result is one of the most refreshing Westerns that has been made in a long time. The plot shows the old conflict between cattle men and sheep herders (the heroine is a shepherdess) with a couple of mortgage sharks thrown in. But we soon forget the plot as the cowboys bubble over with real personality and disport themselves with a humor that is rarely forced. The titles and the vigorous though never offensive cussing greatly add to the entertainment. A number of scenes showing cattle and sheep herds grazing are beautifully photographed against majestic and serene landscapes.

For the family audience including children.

(Pathe—5 reels)

NON-FEATURE SUBJECTS

*The Barefoot Boy

Poem by John Greenleaf Whittier

A happy day of the carefree country boy. Done in color.

For the family audience including children.

(Tiffany—1 reel)

Everybody's Servant

Showing uses of electricity.

For the family audience including children.

(Fox—1 reel)

*Fisherman's Luck

Fishermen out in the dories for their day's catch. Done in color.

For the family audience including children.

(Tiffany—1 reel)

From Caves to Sky Scrapers

Interesting scenic showing the development of primitive architecture, from the earliest cave and tent dwellings to the imposing stone monuments of Mesopotamia and Egypt.

For the family audience including children.

(Pathe—2 reels)

The Good Samaritan

Scenes staged near the Inn of the Good Samaritan where robber bands still infest the wilderness of Judea.

For the family audience including children.

(Pathe—1 reel)

*The Isle of June

Scenes of the Bahama Islands.

For the family audience including children.

(Tiffany—1 reel)

The Joys of Camping

(Bruce Scenic)

Camping in nature's wonderland with splendid bits of mountain scenery.

For the family audience including children.

(Educational—1 reel)

*Pathe Review No. 9

Woolen Wonders, Australia's fine flocks; North America's Oldest Capital, Mexico City, Capital of Mexico; With the Putnam Expedition to Greenland.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 10

The Vanguards of Night, Camera portraits of clouds at twilight; Korea Today, Farm life in rural districts; Animal Crackers in Wild Wild Babies.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 11

Speeding up show-making; Pursuing Polly, chasing Parrots; A Gem of the East, Lao Kay a Chinese City; Clay Revelations.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 12

Teamwork in Art: American National Parks, Zion Park; Trapping Wild Game in Africa.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 13

A Song of Triumph in Stone; Pipe Organs, how they are made; With the Putnam Expedition to Greenland, Skirting the Northumberland Coast.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 14

Underground Sweets; Villa Vistas, views of a French Riviera Estate; Animal Crackers.

For the family audience including children.

(Pathe—1 reel)

Portugal Today

Scenic views of Portugal.

For the family audience including young people.

(Fox—1 reel)

The Prodigal Son

Picturization of the Bible story of the young man who went away from home "and wasted his substance with riotous living".

For the family audience including children.

(Pathe—1 reel)

*The Ranger

A day in the life of a ranger. Done in color.

For the family audience including children.

(Tiffany—1 reel)

The Rival Sex

(Spotlight Series)

Women are taking places beside men in all sports.

For the family audience including children.

(Pathe—1 reel)

Wells of the Holy Land

Much of the life of Palestine centers around its wells and streams, several of which are pictured here.

For the family audience including children.

(Pathe—1 reel)

The Wise Old Owl

(Lyman H. Howe Hodge Podge)

Many definitions of the word train.

For the family audience including children.

(Educational—1 reel)

With Will Rogers in Dublin

With Will Rogers in Holland

With Will Rogers in Paris

Interesting travelogues brightened up by Will Rogers' typical humor.

For the family audience including children.

(Pathe—1 reel each)

SHORT COMEDIES

Birthday Greetings

Father's birthday gifts make for a hilarious time.

For the family audience including children.

(Fox—2 reels)

Sailor Beware

Featuring Billy Dooley

Comedy of a sailor who brings his lady love a guinea pig from New Guinea just when a guinea inoculated with smallpox is supposed to have escaped.

For the family audience including children.

(Educational—2 reels)

Smith's Pony

Featuring Mary Ann Jackson

Very good slapstick of the Smith family.

For the family audience including children.

(Pathe—2 reels)

Ten Years Old

Featuring Our Gang

Fatty of "The Gang" has a birthday and bakes his own cake in wondrous fashion.

For the family audience including children.

(Pathe—2 reels)

Young Hollywood

Featuring...Children of Hollywood stars

A lot of young people turned loose in a studio make a very entertaining picture and have a good time doing it.

For the family audience including children.

(Pathe—2 reels)

Youth and Beauty

Featuring Andy Gump

What Andy thought the fountain of youth had done to Min. Good comedy.

For the family audience including children.

(Universal—2 reels)

Saint Patrick's Day Picture Suggestions

MOTION Picture producers have not neglected the Irish in their picture making—so here we have these pictures to suggest for your March 17th program:

THE BEAUTIFUL CITY—Richard Barthelmess and Dorothy Gish—Melodrama of an Irish girl in New York's east side.—7 reels—First National Pictures, Inc., 383 Madison Ave., New York City.

THE COHENS AND KELLYS—Charles Murray, George Sidney, Vera Gordon—A hilarious picture of the quarrels between an Irish and a Jewish family.—8 reels—Universal Pictures Corp., 730 Fifth Avenue, New York City.

COME BACK TO ERIN—3 reels—Pilgrim Photoplay Exchange, 1150 S. Michigan Ave., Chicago, Ill.

THE EMERALD ISLE—1 reel—Edited Pictures System, 71 W. 23rd Street, New York City.

FROM BLARNEY TO BROAD-STAIRS—1 reel—Burton Holmes Laboratories, 7510 N. Ashland St., Chicago, Ill.

IN OLD IRELAND—1 reel—Burton Holmes Laboratories, 7510 N. Ashland Ave., Chicago, Ill.

IRELAND—THE ISLE OF MAN—1 reel—National Cash Register Co., Dayton, Ohio.

IRISH LUCK—Thomas Meighan, Lois Wilson—Adventures of a New York Irish cop in Ireland.—7 reels—Famous Players-Lasky Corp., 485 Fifth Avenue, New York City.

LIFE OF ST. PATRICK—3 reels—Pilgrim Photoplay Exchange, 1150 S. Michigan Ave., Chicago, Ill.

A SCOTCH-IRISH REEL—1 reel—Burton Holmes Laboratories, 7510 N. Ashland Ave., Chicago, Ill.

THE SHAMROCK HANDICAP—J. Farrell MacDonald—Diverting story of an Irish boy and girl and an old country squire who lose their fortune in Ireland but make it again in America.—6 reels—Fox Film Corp., 850 Tenth Avenue, New York City.

SONGS OF IRELAND—1 reel—Pathe Exchange, Inc., 35 W. 45th St., New York City.

SUBWAY SADIE—Dorothy Mackaill, Jack Mulhall—The entertaining romance of a pert young shop-girl with an Irish subway guard who is a prince in disguise.—7 reels—First National Pictures, Inc., 383 Madison Ave., New York City.

THE WHITE SISTER—Lillian Gish—Tragic story of a girl who becomes a nun believing her soldier-lover dead.—6 reels—Pilgrim Photoplay Exchange, 1150 S. Michigan Ave., Chicago, Ill.

The Motion Picture as a Public Utility

The Public and the Motion Picture Industry, by William Marston Seabury. The MacMillan Co., 340 pages. \$2.50.

MR. SEABURY'S work presents a careful and thorough survey of the motion picture industry and its relations to the public. It is particularly clear in its description and analysis of the industrial and legal background of this protean industry in showing how it is organized and how it functions. He succeeds in making this somewhat dry and fact laden part of his subject interesting and intelligible.

When dealing with the future developments and possibilities of motion pictures Mr. Seabury sees them big. He envisages them as perhaps the most powerful cultural social and political influence, both national and international, of the next few generations. His remedy is proportionally big and Mr. Seabury is frankly interested in setting motion pictures to rights, to pull them out of a state of dangerous chaos. The solution proposed is to recognize motion pictures as a public utility, to give them legal status as such and, as a consequence, to put them under federal and interstate control. This, of course, involves federal censorship though Mr. Seabury advocates no stringent laws ad hoc, aside from existing regulations as to interstate commerce.

This brief, for the book amounts to that, has both the virtues and the defects of any legal solution of the question in hand. Mr. Seabury thinks highly of the cultural potentialities of pictures but pooh-poohs any slow cultural process of bettering pictures by making public opinion effective. He ridicules censorship effectively but has no patience with the idea of selection. Needless to say, the NATIONAL BOARD OF REVIEW cannot see eye to eye with him there. Mr. Seabury is a lawyer. Mr. Seabury insists upon a law. The law must have teeth in it. Why the big sharp teeth, asked Little Red Riding Hood. To eat up the bad pictures, says Mr. Federal Wolf. How long, Mr. Wolf, have you been a judge of pictures?—A. B. K.

CENSORSHIP of motion pictures is purely a national matter, which cannot be controlled by any international body, it has been concluded by a special committee of the International Motion Picture Congress in session in Paris in September.

Educational Films

Motion Pictures for Instruction, by J. P. Hollis. The Century Co., 450 pages. \$2.25.

THOSE interested in the use of educational motion pictures will find much of value in this thorough reference work on the subject by Mr. Hollis. The book's aim, "to meet the need of school people for information on where to get suitable films for class room work and how to use these films so as to produce real educational results," have been accomplished in a painstaking manner. It is perhaps worth any one's investigation just to find out what an "educational" film is, a term which has become greatly confused in its constant use as a dumping ground for all pictures outside the pure entertainment field.

Recognizing the present decided limit in the output of instructional films and their use in the schools, the author looks ahead, devoting some space to the future of the educational film. Will future production be taken over by the large well financed companies or carried on through an endowment plan, whereby funds will be available to give the work the importance it deserves, is a question which is given consideration. Cities can by taxation take care of the expense of school motion picture equipment thus insuring a large market for an increased production.

A major part of the book is given over to Comprehensive Lists of Educational Films with descriptive notes and the distributors from whom available. This can be recommended as a ready source of information when in search of a film on "Raising Ostriches in South Africa", "The Rambles of a Raindrop", "Baking Better Bread", "Seeing Washington, D. C.", "Unhooking the Hookworm", what to do "Before the Doctor Comes", or on any of a multiplicity of subjects of interest to those preparing specialized programs of motion pictures.—B. G.

Why I Like the Movies

WHEN primitive man sought self-expression he left his life story on the cliffs and in the rock-hewn caves, by means of pictures.

Pictures have formed the foundation of languages of all races and down through the ages nations have thus recorded their thoughts, deeds, and customs.

Man's love for action and desire to visualize his emotions produced the drama, but it remained for the cinema to bring it within the reach of all.

Born with an insatiable thirst for travel, the motion pictures bring before me those places of beauty and historical interest which I have longed to visit; the barren wastes of the frozen north; the languorous, exotic beauty of the tropics; the mystery and witchery of the Orient; storied

ruins and inaccessible fastnesses.

Great characters who have swayed the destinies of nations reappear before me and I live in ages past, experiencing their glorious triumphs and ignominious defeats.

Artists of the silver screen interpret for me both the modern fiction and the great masterpieces. I re-live their lives and through the transference of personality I am taught the profound lessons of life.

Motion pictures reproduce accurately the great crises in the world's development and impress me with the sacrifice made for my civic and religious liberty. They inform me of the latest news, the freshest thought, the great industrial projects and, through them, I keep in step in the march of the world's events.

The movies rest, refresh, and entertain me. The cares of the day are forgotten and the trials of to-morrow seem less inevitable as I pity the fallen, admire the noble, worship at beauty's shrine, weep with the unfortunate, and laugh at the jester.

They unlock the treasure house of Romance and keep its sacred fire burning.

The above essay was written by Mrs. Pearl Hinshaw of Windfall, Indiana, winner of the first prize—A trip for two around the world on the "Belgenland"—in the greater Movie Season Contest.

"When is a smoke-stack more than a smoke-stack?" is answered by the announcement that the after stack of the S. S. Malolo, the new steamer built in the United States, will contain a completely built-in motion picture booth. The stack will also contain, for the storage of reels, a steel vault with a capacity of 100,000 feet of film.

This unique arrangement will provide the vessel's passengers with an open-air motion picture theatre on the navigating bridge deck to be enjoyed during the balmy tropic nights on the San Francisco-Honolulu run, when the Malolo is put in service next spring. The screen upon which the pictures will be thrown will be erected upon the mainmast, over 90 feet from the booth. It will be aluminum surfaced for sensitive reproduction.

MOVING pictures on trains would eliminate much of the tedium of travel in the opinion of H. L. Mencken, editor of the *American Mercury*, who recently completed a tour of the country.

Some trains and many ships already have motion picture service. Pictures are shown in the club car of President Coolidge's train whenever he travels and the time will probably come when trains are operated as "moving moving pictures."

(Continued from page 12)

question of what motion pictures are all about. *Stark Love* will make it harder for bad pictures and easier for good ones to come. Truly a picture has come to trouble the waters.

(From an original screen story by Karl Brown. Produced and distributed by Paramount).

BETTER FILMS ACTIVITIES

Editor, RUTH RICH

Better Films Conference

THE Motion Picture, Its Broadening Influence and Uses" was the topic of the Third Annual Better Films Conference held in New York City, January 27-29, under the auspices of the Better Films National Council of the National Board of Review.

The conference brought together better films workers representing national, state and city organizations, community Better Films Committees, as well as individuals working in affiliation with the Better Films National Council.

On January 27th, the opening day of the conference, the delegates attended previews of unreleased pictures with the Review Committees of the National Board of Review, meeting in various projection rooms.

Broadening Influence

The opening session of the Conference was held that afternoon, when the "Broadening Influence of the Motion Picture" was discussed.

Dr. Francis D. Tyson, professor of Economics, of the University of Pittsburgh, spoke on the subject "The Economic and Social Influence of the Motion Picture."

Professor Harold E. Jones, of the Department of Psychology, Columbia University, spoke on "Psychological Factors in the Response to Motion Pictures."

Miss Louise Connolly, educational expert, Newark, New Jersey, Free Public Library and Museum, had as her subject "The Influence of the Motion Picture on the Family and on the Home."

"The Influence of the Artistic Motion Picture" was ably handled by Mrs. Robert J. Flaherty who accompanied Mr. Flaherty to the South Sea Islands when he filmed *Moana* and to Alaska for the filming of *Nanook of the North*.

The group of reports by Better Films workers given on the Thursday afternoon program included:

Community Cooperation—Mrs. James A. Craig, State Chairman Better Films Committee, Florida, and President of the Jacksonville Better Films Committee.

Special Programs for Special Occasions—Mrs. Percy Chestney, President Better Films Committee, Macon, Georgia.

Family Programs—Mrs. H. G. Grover, President, Better Films Committee, Ruthersford, New Jersey.

Special Children's Programs—Mrs. R. C. Heflebower, Chairman, Motion Picture Committee, Ohio Federation of Women's Clubs, Cincinnati.

Thirty Years of Pictures

Thursday night, January 27, "Thirty Years of Motion Pictures"—the screen's

topography, was presented for the Conference delegates and members of the National Board of Review and its friends.

The showing of the picture was preceded by an address on the "History of the Motion Picture", which was given by Mr. Terry Ramsaye, author of "A Million and One Nights" who sketched the early history and development of the motion picture in an interesting and entertaining manner.

"Thirty Years of Motion Pictures" is a panoramic and encyclopedic film assemblage, showing the progressive steps and outreaching influence in the growth of the Motion Picture.

This film is an illuminating historical assemblage which held the audience in rapt attention for three hours or more. (See page 3).

Entertainment Medium

Friday morning, January 28, the topic was "The Motion Picture as an Entertainment Medium" when representatives from the Industry spoke.

The first address of the morning was given by Ex. Gov. Carl E. Milliken, Secretary, Motion Picture Producers and Distributors of America, Inc.

"The Special Picture for the Special Audience" was the topic of the address by Mr. Eric T. Clarke, general manager of the Eastman Theatre, Rochester, N. Y.

Mr. Howard Dietz, director of Publicity and Advertising, Metro-Goldwyn-Mayer Pictures Corporation, spoke on "Developments in Motion Picture Production, Exploitation and Distribution."

Mr. Harry D. Westcott, director of Public Service and Education, Stanley Company of America, Philadelphia, spoke on "The Community Theatre."

An address "The Amateur Cinema Cameraman" was given by Col. Roy W. Winton, Managing Director, the Amateur Cinema League, New York City.

In Cultural, Educational and Religious Fields

The Friday afternoon session was devoted to a consideration of the Motion Picture in Cultural, Educational and Religious Fields, with the following talks covering the subject from its various angles:

The Clubwoman and the Motion Picture. Mrs. Anna Steese Richardson, Director, Good Citizenship Bureau, *Woman's Home Companion*.

The Minister and the Motion Picture. Rev. Charles C. Webber, Pastor, The Church of All Nations, New York City.

The Teacher and the Motion Picture. Professor Leroy E. Bowman, Department of Social Science, Columbia University, and Secretary, National Community Centre Association.

The Museum and Library and the Motion Picture. Mr. Huger Elliott, Director of Education, Metropolitan Museum of Art.

The Motion Picture in Visual Education. Dr. G. Clyde Fisher, Curator of Visual Instruction, American Museum of Natural History.

Following this session, the delegates were given a demonstration of the De Forest Phonofilm. This talking motion picture proved fascinating to the delegate body, all being interested in this phase of the motion picture which is now being developed.

Specialized Uses

Saturday morning, January 29, the session was devoted to a consideration of the "Motion Picture for Specialized Uses."

Mrs. Elisabeth Sears, now connected with the *American Magazine*, but formerly Publicity Director of the American Film Company, of Chicago, and editor of *Film Fun* 1915-17 spoke on the Specialized Uses, giving many examples.

In a happy manner, Mrs. Sears pointed out groups which could use motion pictures in their organization programs—she outlined some of the programs which are being made available for such showing—she made timely comments on the application of several of the pictures shown and by discussion brought out many points of especial interest to the audience.

In conclusion, Mrs. Sears summed up her subject by saying—"This country is organized everywhere, into Boy Scouts and Girl Scouts and Campfire Girls, Rotary, Kiwanis, Chambers of Commerce, General Federation of Women's Clubs, Business and Professional Women's Clubs, Mothers' Clubs, and Fraternal Societies. If we can see to it that every organization in our community has at least one motion picture program a year with intelligent cooperation between the organizers and the audience and the organizers and the distributor, I think after what you have seen what has been done and is going on steadily and quietly in every community, it will not be twenty-four months longer before you will have created an interest which the producers will be very glad to consult."

The following subjects were shown on this program:

HEALTH—*The Magic Fluid*. 1 reel—Courtesy Y. M. C. A. Motion Picture Bureau.

AGRICULTURE—*Wheat or Weeds*. 1 reel—Courtesy of U. S. Department of Agriculture.

CIVICS—*A Citizen and His Government*. 2 reels—Courtesy of Edited Pictures System.

THRIFT—*An Epic of Thrift*. 1 reel—Courtesy of East New York Savings Bank.

HOME ECONOMICS—*Seven Little Servants and What They Do*. 1 reel—Courtesy of New York Edison Company.

RELIGIOUS—*Christ Confounds His Critics*. 1 reel—Courtesy of The Religious Motion Picture Foundation, Inc.

SAFETY—*Play Safe*. 1 reel—Courtesy of Rothacker Industrial Films, Inc.

ART—*The Making of a Bronze Statue*. 2 reels—Courtesy of Metropolitan Museum of Art.

Mr. G. Lynn Sumner, President of the G. Lynn Sumner Advertising Company, and formerly with the International Correspondence School, gave an interesting address on "The Motion Picture in Industrial Education." He sketched the growth of the use of the motion picture in the industrial fields, an excellent example or two of these films having been included in the assemblage of "Thirty Years of Motion Pictures" which had been presented during the Conference.

In the absence of Prof. Leroy E. Bowman, chairman of the Resolutions Committee, the report of the committee was submitted by Mr. Joseph Marron, of Jacksonville, Florida. Other members of the committee included Mrs. Newton D. Chapman, Port Richmond, N. Y.; Dr. Francis D. Tyson, Pittsburgh, Pa., and Mrs. Thomas A. McGoldrick, Brooklyn, N. Y.

The conference adopted a resolution expressing appreciation to all the companies and individuals who made possible the showing of "Thirty Years of Motion Pictures."

The following resolutions were adopted by the Conference:

RESOLUTION

In Opposition to Legal Censorship of Motion Pictures

Whereas, legal censorship of Motion Pictures is an unwise, reactionary measure, incompatible with American institutions and with intelligent and progressive forces at work throughout the country to develop the best in motion pictures and

Whereas, the First and Second Better Films Conference held in New York City in January, 1925, and in January, 1926, under the auspices of the Better Films National Council of the National Board of Review, adopted resolutions, for good and sufficient reasons set forth, in opposition to legal censorship of Motion Pictures, and

Whereas, the work of the Better Films National Council of the National Board of Review is built around the philosophy of "Selection—not Censorship—the Solution", therefore

BE IT RESOLVED, that this Conference reaffirms its position in opposition to legal censorship of motion pictures, and endorses the effort being made to remove the censorship law from the statute books of New York State; and

BE IT FURTHER RESOLVED, that this Conference further reaffirms its resolution of last year, and voices its opposition to the proposed Federal legislation as represented by the Swope and Upshaw bills introduced in the House of Representatives of the National Congress; and

BE IT FURTHER RESOLVED, that the Secretary of this Conference be instructed to send a copy of this resolution to the Governor and members of the Legislature of New York State and to the members of the House of Representatives and Senate in the National Congress.

RESOLUTION

In Favor of Broadening Community Support of Motion Picture

Whereas, the papers presented and the discussion resulting therefrom at the sessions of the Third Annual Better Films Conference of the National Board of Review have clearly demonstrated that the influence of the motion picture, long a potent factor in the entertainment field, is entering with already unrealized potentialities into the field of education, social betterment, scientific research, religion and industry; and

Whereas, the motion picture history of the motion picture entitled "Thirty Years of Motion Pictures", presented at this Conference has afforded visual demonstration of the technical and artistic development of the motion picture, which has taken place over a period of thirty years; therefore

BE IT RESOLVED, that this Conference commend the efforts which are now being made by educational, social betterment, scientific, religious and industrial organizations; encourage the wider use of motion pictures in these fields, and endorse the study use now being made of entertainment films, looking toward the further adoption and increased use of the motion picture in visual education and in the dissemination of information about a wide variety of subjects.

Previous conferences have dealt with the Motion Picture in its relation to the Community, and as an entertainment medium. With this conference program, the emphasis has been placed on the Broadening and far reaching influence of the Motion Picture, with especial attention to its specialized uses. Only in recent years have organizations, scientists, educators, social groups, ministers of various denominations, and directors of great industries recognized the potential powers of the motion picture as applied to their respective fields. With this awakening to the possibilities of use of the motion picture in fields heretofore almost untouched, has come a renewed interest in motion pictures, and the further use of motion pictures, outside of the realm of entertainment, will increase from year to year.

UNDER the auspices of the Better Films Committee of the Los Angeles District, California Federation of Women's Clubs, Junior matinees are held in fourteen neighborhood theatres in Los Angeles, and in five towns nearby every Saturday.

One of the most interesting features of the work in this district is found in the time of the matinees, the special Junior program being the first performance on Saturday afternoon.

This meets two criticisms of the morning showing; first, that children frequently

attend the Saturday morning performance in addition to other shows, thereby making an extra performance available; and second, it insures an interesting program at the time when the greatest number of young people are logically gathered in the theater.

At the end of the Junior program, the lights are turned up, and an opportunity given to empty the theater before the continuous performance begins. While it is impossible for the management to force all present to leave the theater, parents are urged to instruct their children to leave after their special program.

The feature pictures are selected by members of the Better Films Committee in consultation with the Exhibitor. No trailers advertising future pictures are run during this special performance. Vaudeville is never given during the Junior matinees. Special programs by local talent, arranged by the sponsoring group, are added attractions.

Mrs. B. K. Deal, Chairman of Patronesses, has outlined the following duties for the patronesses:—

Change of name "Chaperone" to "Patroness".

Patroness:—One who supports, protects, or countenances—not a policeman.

A Patroness' duty is:

To arouse interest in the neighborhood, for the "Junior Matinee"—help support it.

To protect children from outside influence.

To take an interest in them.

To countenance or show approval, give aid to the movement.

To help the management by active support of the matinee, not to carry criticism of the matinee—don't condemn until you understand why the management shows the film of which you may disapprove.

Prove to the manager that when he has a remarkably good film for children, you will help to get the neighborhood to fill the house.

Take criticisms of the Junior Matinee to the patroness chairman or junior matinee chairman.

Help give publicity to newspapers, libraries, clubs among school teachers, especially when a good film is shown at a junior matinee.

Remember that junior matinees are for entertainment purposes—just clean wholesome fun for boys and girls of school age. The films are as nearly appropriate as possible, considering that they are produced with the adult audience in mind.

A patroness should have a committee of from two to four, and if she has the responsibility of a certain theatre, she is in duty bound to see that at least part of her committee are always there at junior matinees.

A patroness should always be prompt, and interested in her work.

Ask for volunteers in your club, and get your club interested. It is a splendid child welfare movement, but cannot succeed without cooperation.

SELECTED PICTURES

for

THE FAMILY PROGRAM :: ::

:: :: :: JUNIOR MATINÉES

THE GENERAL AUDIENCE :: ::

:: :: THE MATURE AUDIENCE

Compiled by

THE BETTER FILMS NATIONAL COUNCIL

of

THE NATIONAL BOARD OF REVIEW

THE 1926-1927 Annual Catalog of Selected Pictures contains 454 pictures selected as interesting, entertaining, and wholesome, and among the "Better Pictures" submitted to the National Board of Review for consideration during 1926.

The pictures included are features and short subjects which are listed with their audience suitability, a valuable aid in discriminating theatre attendance and in program building for specialized showings.

TWELFTH ANNUAL CATALOG

Price, 25 cents

The National Board of Review of Motion Pictures

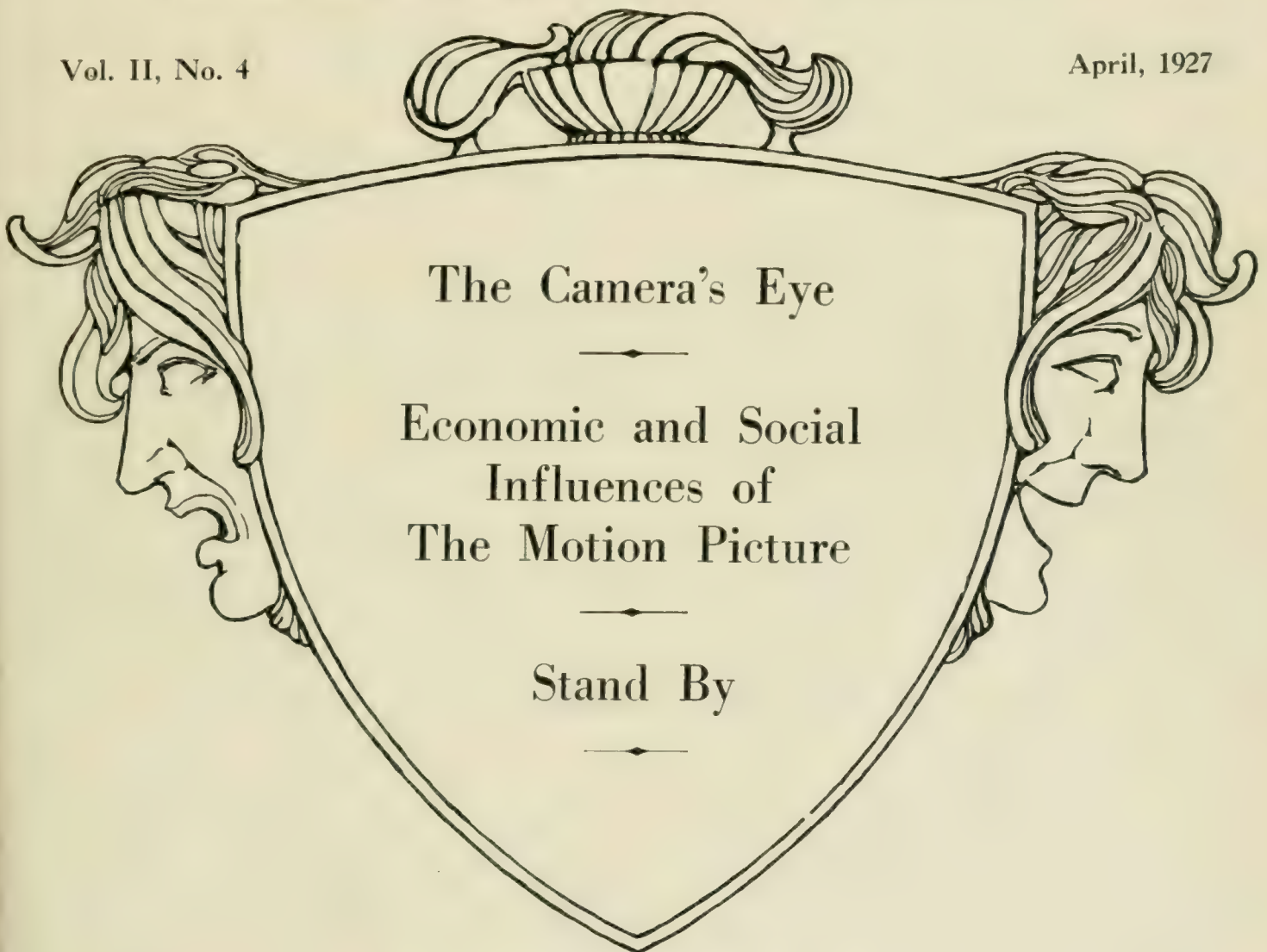
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(Combining "Exceptional Photoplays," "Film Progress" and "Monthly Photoplay Guide")

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Don't Ask Me Another!

THE Saturday Evening Post recently published the following by Dewey M. Owens:

"What is the first experience of the innocent country girl on her arrival in the big city? Answer: A suave but designing young millionaire offers to place a thirty-room apartment and a fleet of cars at her disposal.

"What does she do? Answer: She spurns his advances, and he causes her to lose her job.

"Does the heroine starve? Answer: No. The noble-hearted young man from the country always finds her just in time. For the first time she sees him as her true love and they go contentedly back to the cows and chickens.

"What happens after a happy young couple have been married a few weeks? Answer: A wealthy admirer of the little wife begins to tempt her away from the fireside.

"What finally draws the estranged couple back together? Answer: A little child.

"How does the young husband learn he is to become a father? Answer: He finds his wife sewing on little garments.

"How do college students spend their time? Answer: What time they are not at football games is passed in wild road-house orgies.

"How does the hero of the college movie prove his sterling worth to his sweetheart? Answer: He wins the big football game of the season by a touchdown against tremendous odds just as all hope seems gone.

"What happens when the sweet heroine inadvertently marries the wrong man? Answer: He obligingly dies so that she can marry the noble hero in the last reel.

"What happens just as the hero who has been unjustly condemned to death begins his march to the chair? Answer: His faithful sweetheart uncovers evidence of his innocence and gets a pardon for him.

"When does the pardon arrive? Answer: Just as the warden is about to jerk the lever.

"Did a pardon ever arrive too late? Answer: Not in the movies."

After seeing pictures daily we can't resist agreeing, and also adding that if our reviews fail to sound original don't blame us, blame the producers, who will in turn blame the public. Who are the public? You and we. It is a truism that no art can rise above its public. But some part of the public can rise above current art some of the time. Right there is the thin entering wedge for the better picture.



Contents for April 1927

Stand By	3
The Camera's Eye	4
<i>Mrs. Robert J. Flaherty</i>	
Economic and Social Influences of the Motion Picture	6
<i>Francis D. Tyson</i>	
<i>Exceptional Photoplays</i>	
Metropolis	9
White Gold	10
Madame Wants No Children	11
Selected Pictures Guide	13-15

FEATURES

Alias the Deacon	No Man's Law
The Cat and the Canary	Orchids and Ermine
Evening Clothes	Resurrection
Fashions for Women	Ritz
Long Pants	Slide, Kelly, Slide
The Love of Sunya	The Telephone Girl
Moulders of Men	White Flannels

NON-FEATURE SUBJECTS

Bill and I Went Fishing	Pathe Review No. 19
Chills and Fevers	Rock Ribbed Maine
The Frost Line	Water Sprites
Pathe Review No. 15	With Will Rogers in London
Pathe Review No. 16	
Pathe Review No. 17	The Yellow Dog
Pathe Review No. 18	

SHORT COMEDIES

Felix the Cat in Barn Yarns	Felix the Cat Sings 'Em in Season
The Winning Five	
Motion Pictures for Easter	16
American Forest Week Pictures	16
Mother's Day Pictures	17
Better Films Activities; Conference Reports ..	18



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Stand By

THE recent censorship epidemic which started in New York about two months ago has spread pretty well over the country. Everywhere there is a tightening up of standards, a new evocation of stricter and sterner ways of looking at public amusements hitherto accepted or at least tolerated without much apparent harm to general morals.

But the movement is of even wider scope and longer duration. It embraces many European countries and in a way America lags behind in the general enthusiasm for legal suppression and regulation. Russia has long had the strictest censorship of art and in Italy Mussolini has thoroughly clamped down the lid. Germany has fallen into line, going so far as to contemplate a law forbidding all under eighteen to attend the theatre and the movies. Even France has grown uneasy and has felt that there should be some degree of censorship at least of those amusements designed primarily for visiting Americans.

Some of the censoring must appear ludicrous to everybody except perhaps to those from whom it issues. In Budapest it has actually been forbidden to display a photograph of the Venus de Milo and a film dealing with the life of Madame Du Barry has been suppressed because it presented a king in too frivolous a light. This is almost as good as Metternich's tampering with "King Lear" because he was offended with Shakespeare for presenting a king as a beggar or as the movement in Germany over a generation ago to substitute "cousin" or "aunt" wherever the word "Love" occurred in a folk song. But ludicrous or not there is no doubt of the existence of this widespread wave of censorship.

In the face of such a condition of affairs what should be the attitude of an organization like the National Board of Review which reflects an organized opinion that has always been opposed to legalized censorship? Should it take cognizance of the bad weather by hiding under an umbrella or should it weather the shower in the belief that its principles are not only essentially right but also rainproof?

Perhaps the question can be answered best by considering again just what it is that the National Board

really is doing. The most enlightened proposal for coping with the theatrical situation in New York City without having recourse to legal censorship has been to adopt a system of play juries to pass upon plays. We are happy to point out that this is exactly what the Board has been doing for years with regard to pictures. Except for one important difference. The play juries look only at those plays against whom there is a presumption of guilt. Our committees look at all pictures without presumption of guilt against any one of them. They represent a continuous function, an attempt to formulate a group opinion which will give to the entire nation conceived as a group but incapable of performing this act of advance inspection, the reliable assurance that motion pictures are conforming to an acceptable standard of decency and good taste.

Now we submit, with all due respect for the sponsors of the play jury system, that this is an advance upon both their procedure and their underlying principle. It removes the stigma of guilt and the presumption of guilt before trial which is alien to our entire theory of jurisprudence. It converts this slight test of the world's greatest source of amusement into a socially directed function, organically in harmony with our democratic institutions, which at the same time respects the vital need of an art and allows it to grow and develop as part of ourselves conceived as a cultural entity.

If that is the case we can keep our umbrellas furled and ignore the cyclone cellars. A function of this sort cannot be suddenly accelerated at the behest of panic or reaction in favor of more censorship, as one might add more pepper to a stew. Our committees must continue to believe that they represent a group opinion reflective of a larger group and imperceptibly registering the nuances of that group's slowly changing attitude as it advances or recedes, acting not at all like blushing policemen solicitous of more gauze for chorus girls and never seeking to make moral magic through formulas and tabus. They must resolutely continue to censor nothing but censorship and to look at all other things wisely and without heat.

The Camera's Eye

By MRS. ROBERT J. FLAHERTY

Mrs. Flaherty assisted her husband in the production of the films "Nanook of the North" and "Moana".—EDITOR'S NOTE.

THE suggestion I have to make with regard to the motion picture is that great dramatic films in the future will be made without story, stage or star—will be made from life. The basis for this suggestion is a mechanical fact. Suppose, for instance, an actor were to simulate the peculiar gait of a sailor, and a real sailor were to walk down the street beside him, the human eye might not be able to distinguish between them. Take a motion picture of them, however, and there would be no doubt as to which was the acted and which was the real. The reason for this is that the camera's eye is penetrating to a degree far greater than the human eye. Its mechanical genius is its capacity for infinite detail. In the motion picture camera this capacity for detail becomes infinite subtlety in the rendering of motion. Motion becomes infinitely revealing—so much so that when it is the unconscious, spontaneous motion of nature, we see, far beyond the capacity of our own eyes to see, to the pulse and rhythm of life.

Mr. Flaherty and I have experimented in this truth-telling of the camera with races of people. Think of the world as a mosaic of different peoples, each with its own way of life which it has built up through centuries into a definite, distinct pattern. Each pattern is an ideal. To each people this ideal, its life, is dramatic.

Experiments were begun by Mr. Flaherty in Baffin Land, in a little one-roomed shack with the snow houses of the Eskimos poking up out of the snow wastes around it.

The ideal man of the Eskimos is the great hunter.

It is he who with his bravery and skill keeps his race from starvation. The story of this people is the story of the hunter with his spear, his dogs, his sledge, his kayak, on the ice floes, in the mountains and valleys of ice, winning his life-giving kill, through the drift of snow and the lash of wind, winning his shelter, his house of snow, block by block.

To take this man, the dog, the seal, the barren ice, the barren snow, the sunlessness and bitter wind, and pile these up in your consciousness, incident by incident, scene by scene, starker and ever more stark—

can you see how in this way might come out of it all for you a story overwhelming in its reality?

From this Northern life we went south to Samoa to make a picture there of the Samoans. In the North we knew the life of the people, knew it well. Mr. Flaherty had explored there for years. He knew the pulse and rhythm of that life and the camera was his willing tool. But here in Samoa we did not know the life of Samoans; we had it all to learn; and at first we didn't think of learning it. We thought we knew all about how to make our film. Just as in the North the Eskimos hunt animals, so here we would have the Samoans hunting creatures of the sea. We went all over



The Use of Natural Design in "Moana"

everywhere hunting up tiger sharks and giant octopi that these gentle people might do battle with them. We worked hard for months, with utter discouragement. We got nothing for our pains. They were pictures we got, but there was nothing in them. Our camera had lost its cunning. It no longer gave us the feeling of looking into life. It balked, baffled us. It simply wouldn't work. We packed our cameras away and sat down to think. Hunting really had nothing to do with the life of these people. Their life is as different as possible from the life of the Eskimo. Their ideal is an invention. They have in-

vented their great man, their chief, and then out of singing and dancing and feasting and the art of fine speech they have made elaborate ceremony and ritual, and it is this that is the drama of their life, expressed in beautiful movements of the body. "Are the movements of these people really so beautiful?" We are asked. Yes. Because, for so many generations have they been practising these beautiful movements that beauty has entered into even the commonest things they do; whether they sit or stand or walk or swim, there is that beauty of movement, rhythm, the philosophy, the story of their life. So that simply in the beautiful movement of a hand the whole story of the race may be revealed. Now we had the secret. Here was the matter for our philosophical camera's eye. We unpacked our cameras again."

There is a fascination in making a picture of this kind. For this second sight, this truth-telling of the camera, is a will-o'-the-wisp. I saw pictures of elephants taken for the screen—elephants, elephants, nothing but elephants, six reels, an hour of elephants on the screen. They were beautifully photographed, wonderful pictures. Shot after shot passed and I was filled with admiration. But suddenly I gave a gasp. My heart missed a beat. The hair almost stood up on my head. Only for a flash—a second on the screen, and it was gone. But in that shot, in that second, had come to me the very breath of the jungle and its beasts—the terror, the alarm, the dread, the essence of that strange jungle life. Out of all these pictures, in this one shot alone was there that second sight, that penetrating to the heart of things, of the camera.

And what we had to do in that Samoan picture was through all the scenes of the everyday life of the people to find and use this second sight of the camera to reveal that beauty of movement which is the lyric soul of the people, to reveal it until it would flood through and saturate the picture, like a perfume, never to be forgotten.

Leave strange races and come nearer home to our own people. Suppose we wished to make the picture of a settler in Rhodesia with his ox-train trekking into the heart of the veldt and carving a home for himself amidst savage nature, black men and wild beasts—a theme like that of *The Covered Wagon*.

We might draft out a story for this picture, with a hero, a villain and a girl, choose the actors for our characters, plan out each scene, arrange each set, choose our locations, and with our cameras and carpenters and electricians and megaphones and make-up boxes and wagons and painted savages, make the picture. Or, we might simply pack our cameras on our backs and go to Rhodesia, find there characters whom the drama of their life and their struggle have moulded in expression of face and body, who are feeling the thing they are doing, so that every move-

ment they make tells the story; watch them doing and living and fighting their fight, with its tears and laughter, its comedies and tragedies, its quiet and its sudden alarm, its heat and its cold, its hunger and its fear; live there until the drought and flood, the tall grass, the ambush of the wild beasts, and the timidity or boldness, the love or fear of the black brother, are made plain; and over all this let the camera roam and win from it bit by bit the story that it can tell by that genius it has of second sight.

There has recently been exhibited a Russian film that uses the camera in this way. An historical incident has been re-enacted, and then, over these re-enacted scenes the camera has been brought to play as over actual life, and the result is that same conviction of reality.

This Russian film and the two films we have made must be thought of as experiments. The principle is there. Its development will come.

It is this development, independent of stage, or story, or star, depending on nothing but what is in the camera itself, that I suggest to you as a destiny of the screen. I suggest it as a great destiny, because pictures made from life, of the drama inherent in life, are documentary and philosophic. In them the educational, the religious and the dramatic are blended into one.

The future of the motion picture can be determined only by the extent to which it serves mankind. This was the keynote of an address given by Sidney R. Kent, general manager of Famous Players-Lasky Corporation, at a luncheon of the Associated Motion Picture Advertisers in New York. Dollars and cents, said Mr. Kent, must not be the only consideration of the people in this industry. "However," he said, "we are in a fortunate position, for our business is one which is profitable and which at the same time serves humanity. And only to the extent to which it serves can it be profitable and progress beyond the limits which bound an ordinary commercial undertaking."

The following sentence was inadvertently omitted from the article, appearing in our March issue, "The Special Feature for the Special Audience" by Mr. Eric T. Clarke, General Manager of the Eastman Theatre, Rochester, N. Y.

"Of course from the fact that Kilbourn Hall is part of the University, we are obliged to confine ourselves to feature films which are either educational in character or lend themselves to a type of musical accompaniment in keeping with the fundamental purpose for which our institution exists."



Economic and Social Influences of the Motion Picture

By FRANCIS D. TYSON

Dr. Tyson who delivered this address at the Third Annual Better Films Conference, held in January in New York City, under the auspices of the NATIONAL BOARD OF REVIEW, is Professor of Economics at the University of Pittsburgh.—EDITOR'S NOTE.

THE Economic and Social Influences of the Motion Picture is a broad subject, better fitted for treatment in a volume than in a short paper. I will try to discuss some general trends of influence. A truism of social science holds that our material progress has proceeded at a more rapid rate than our moral and intellectual development; man has a unique capacity for failing to recognize and utilize the social values of even his most important economic discoveries. A feature of the recent past has been the new inventions that have crowded upon one another; we have been all too indifferent to their social significance in our complex life, and have often neglected to put them to their best use; the great need today is general recognition of the potential powers of our precious gift, the machine, and guidance of its service to mankind.

So it is not to be wondered at that we are just beginning to glimpse the true import and realize the vast influence already being wielded by this new and distinctive medium of expression, the motion picture. At the very time we sense—inarticulately, for the large part—the grave dangers of its misuse in the spread of wrong propaganda and false standards of life, we must appreciate the more its amazing possibilities for increasing man's knowledge and altering his behavior.

The recent survey of the Motion Picture in its Economic and Social Aspects in the Annals of the American Academy of Political and Social Science, shows impressively how the motion picture is already being used in the varied activities of many vocational and social groups. It is rapidly reaching beyond the general commercial function of providing entertainment in the theatre, to find an even more vital, if not so thrilling or widespread field of operation, in industry and trade; in science, health and education; and increasingly in all civic and social work. To illustrate from two important fields, industry and health: Mr. Julius Klein, Director of the U. S. Bureau of Domestic and Foreign Commerce, in discussing "What the Motion Picture is doing for Industry" points out that the film is the latest form of silent

salesman for all classes and kinds of goods, promoting knowledge among the buying public, the sales force and the workers, of the processes by which the goods are manufactured and distributed. "According to a recent census made by the Motion Picture Section of the Department of Commerce", says Mr. Klein, "practically every industry is represented by at least one industrial picture, made either by an industrial firm or under the auspices of one of the trade associations in that industry. Furthermore, extensive plans are under way for greatly increased activity along this line."

Already, in a semi-public way, the industrial film is coming into its own. Agricultural implement manufacturers have for years produced films for the farmers showing the workings of new machines. The well known *Story of Steel* has been effectively distributed around the world and made a deep impression in Japan and China as well as at home. The Bureau of Mines of the Department of Commerce has in co-operation with firms and trade associations, made semi-educational films showing mining, and mine safety processes. The Department of Agriculture has a large number of pictures on farming, cattle raising, forestry and kindred subjects. These industrial and semi-educational films are largely available for community groups. Industry is cooperative and anxious to present such films to consumers. Their value, in describing the technique and organization of modern industry, to the people, is considerable.

Another field in which the motion picture has been effectively used, and by non-commercial agencies, though of course in a much more limited way than the industrial film, is that of health education. At the end of the war, according to Mr. T. C. Edwards, of the National Health Council, "There were in circulation less than twenty-five health pictures of any value. Then distribution was limited to churches, schools, Young Men's Christian Association and in almost every case they were secured from some centralized point. To-day, there are over three hundred different pictures which may be obtained from not one but many different places throughout the United States. A film on almost any health or sanitary subject may usually be obtained directly from an agency within one's own state. Many state Boards of Health, government departments, industrial organizations, and life insurance companies are now producing and exhibiting health films to millions of people

throughout the country." The New York State Dept. of Health, for instance, has a list of up-state theatres which demand a regular weekly service from its large library of films. The department itself is also active as a producer, making several pictures each year. Many of the films of the United States Children's Bureau are being widely used here and abroad. The activities of the American Social Hygiene Association have been noteworthy in the production and distribution of health and social hygiene films. Over thirty reels of pictures have been sold or rented to hundreds of organizations all over the world. In June, 1926, the National Health Council appointed a special film committee to study the whole problem of the producing and distributing of health films. High tribute is paid by eminent doctors to the service of the film in scientific work and in medical education.

The theory and program of education, again, looks to the rapid introduction of the film into the school system and despite the entrenched book trade and the expense of equipment, progress is likely. Mr. S. R. Kent of Famous Players-Lasky states that—"Experimentation is under way with a view of determining the practicability of the screen in teaching the diversified studies of the elementary and collegiate schools. In the schools of ten cities this work is being carried on this fall and winter. Five pictures have been selected for the test." It is logical that the motion picture should be used in education—for demonstrations have attested to the fact that children and adults alike learn more easily through this method. A noted educator said recently: "Within the celluloid film lies the most powerful weapon of attack on ignorance the world has ever seen."

There is one fact pretty self-evident about the social aspect of motion pictures. The whole world can be put on a narrow strip of ribbon. The customs and manners; the economic, social and moral environments of peoples can be made absolutely clear to one another. Such entertainment pictures as *Nanook of the North* and *Moana* are the best illustrations of this; but the news reel and the scenic are also effective. The surface, however, has only been scratched thus far. The international influence of the motion picture for good or ill will be tremendous. Here is at last the universal language, the new and comprehensible Esperanto that Utopians have been seeking. As an ancient Chinese proverb has it: "One picture is better than a thousand words." Certainly man has devised no other way by which so many ideas and impressions may be so rapidly and graphically presented to the human mind.

Mr. Frank A. Tichenor of the Eastern Film Corporation in an article on "Motion Pictures as Trade Getters" tells convincingly how the movie has been successfully used for such diverse economic purposes

as: to overcome a slump in the fur trade; to keep American dyes in the Chinese market; to "sell" the New York-New Jersey vehicular tunnel to the apathetic voters of New Jersey; and to save for a large city an efficient mayor whose private affairs were being attacked. Soon any civic and social work movement, any drive or community fund effort, any state service or political campaign will be incomplete without its moving picture presentation. Even labor organizations, and farmers associations are experimenting in the interpretation of their problems to the public through the film.

The picture, mechanically perfected, is now ready to step beyond its former confines. Conscious groupings of the people, economic and civis, and even governments themselves, have discovered in the screen a medium through which they may advance their aims and ideals. A new illustration of this is the Americanization work being attempted by the Bureau of Immigration of the Department of Labor. Plans are now being worked out for the showing of educational films on trans-Atlantic steamers so that the newcomer may know more of the customs and backgrounds of our country, even before reaching our shores.

By virtue of these developments the motion picture will exert a growing influence on our many-sided society. Our whole diversified economic and civic life now has this instrument more and more abundantly at its command for both practical and experimental purposes. The present situation offers a challenge to the Better Films Movement, to consider in what effective ways it may forward and cooperate with these diverse uses; to reduce waste and friction, and prevent distortion and false emphasis. The time has perhaps come for the Better Films National Council to establish functional committees on a nation-wide basis, on such phases as the industrial film, the health film, the motion picture in science, in the church, in public education; in civics; and in social work and social reform. Enthusiastic and competent people are already busy in each special field. I hope that this question may receive serious discussion. For instance, it might be helpful now if a committee of the National Board could cooperate in making the new Americanization films as constructive and realistic as possible. And the National Health Council, the National Association for Community Organization, the Federal Council of Churches, the National Education Association, the U. S. Chamber of Commerce, the American Federation of Labor, and the Farm Bureau Federation and other voluntary national bodies would no doubt welcome cooperation by those who have given time and thought to the pictures.

The general and basic issue of the economic and social influence of the motion picture has to do, nevertheless, not with the special uses of the film, but with

its role as a theatrical medium. Here most of the clouded discussion condemning the motion picture has been irrelevant because of failure to recognize that the motion picture institution is primarily an industry or business enterprise and not an art or educational effort. In this, of course, it is not different from the legitimate stage, which is also highly commercialized.

The industry has grown in thirty years to vast proportions, and now has an investment estimated at more than one billion and a half dollars; it has become the fourth or fifth business in the land; with vast real estate interests, banking connections and wield- ing increasing public influence. Its main and essential task is turning out pictures to reach as many as forty-four million persons in the nation in a year and this audience expends more than a half billion dollars on the films, or as much as ten million dollars a week.

The intellectuals, including the art critics, especially condemn the use of the new medium, which appeals to the masses in terms of the lowest common denominator of their interests; but a vast amusement industry in which so much has been invested must depend for its continuance upon millions of daily paid admissions. Of necessity, it seeks to give the people what they want and naturally the general level of intelligence of the audience governs the character of the appeal made. These millions of patrons, in the present stage of the development of intellectual taste, cannot be expected to desire the portrayal of life as it really is, or even to appreciate the whimsical or imaginative talent of the artist, who selects and fashions episodes of meaning and beauty from life.

The masses want unreality "the light that never was on land or sea". This childish mechanism of retreat into a dream-life may be due, as Sherwood Anderson so persistently claims, to the drabness of our industrial cities, to the purposelessness of work. In any case, success in the industry now turns on the presentation of the sensational feature films. They deal in black's and white's, not in grey's as life does. That is why the motion picture is so unsatisfying to people discriminating. The psychologist will doubtless point out that such frequent escape from reality as the universal movie fare now offers carries danger in its trail. The influence of the films in stimulating immoral or criminal conduct has probably been grossly exaggerated. The effect is more apt to be a negative one; an excessive and too frequent stimulation of the imagination may result rather in a psychasthenia, an inability to act, to make decisions, to face reality. The New York World in a recent cartoon showed a girl and boy entranced by a western melodrama; the boy turns to the girl to say: "I wonder what people did for excitement before the movies came".

From the standpoint of the economic critic the screen distorts economic values by its emphasis on the

"lucky chance", on the get-rich-quick delusion. This serves to intensify the present materialistic over-emphasis in American life. A sheer adulation of wealth seems to pervade the screen. There is too slight presentation of the values of hard work, and especially of technical competency of the kind portrayed in the industrial film. Easy fortunes often inherited or married, open the way to a guaranteed happiness. Almost never do we see emphasis on self-discipline and education as the real bases of success. There is undue stress again on ostentatiousness; fine houses, fine clothes, fine dinners, limousines and servants are presented frequently without reference to the plot. Upper and leisure class existence, remote from the lives of the people, is constantly portrayed on the screen. When it is remembered that hardly two per cent. of American families have incomes of five thousand dollars a year, one wonders what the effect of a continuous portrayal of luxury on the screen for the masses must be on social standards.

Economic experience is won through thrift and careful choices. The mechanic, farmer, clerk and salesgirl who go to the movies face problems very different from the artificial life of the screen. Do the movies help the salesgirl or the factory worker to become aware of their problems, to seek efficiency in self-improvement and understanding of trade? Do they not rather stimulate her to imitate her pampered sister of the screen whose good fortune is due only to a baby face and a way with men? Is the housewife, who makes up so large a part of the movie audience, helped to orient herself and her children in a world that is growing more difficult and complex? Rather, impossible standards would seem to suggest fine clothes and furnishings and cars, rather than sound education, as a family ideal. This certainly acts as an incentive toward excessive family limitation and race suicide, which is so much today's tendency in American life.

Social and economic competition in the past has been competition with neighbors, and fellow-workers, and such competition must develop again if we are to solve our many economic problems. Upper class standards, that are unadaptable to the conduct of the masses of the people, are bound to bring trouble; yet the movies represent an effort, unconscious though it is, to mould the lives of millions of people to an unworkable set of economic standards. The almost universal habit of living beyond ones means, which shows itself in the widespread custom of buying on credit, is already piling up a total new obligation of over five billion dollars a year. One cannot but wonder how much of this expenditure is due to money squandered on luxurious clothing, jewelry and automobiles, that might have gone into more enduring satisfactions in life. Mr. Terry Ram-

(Continued on page 19)

EXCEPTIONAL PHOTOPLAYS

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A department devoted to an impartial critique of the best in current photoplay production. Each picture before being listed, is thoroughly discussed by a volunteer committee composed of trained critics of literature, the stage and the screen, who are the sponsors of this department. The printed reviews represent the combined expression of this committee's opinions. The reviews aim to convey an accurate idea of the films treated, mentioning both their excellencies and defects, in order to assist the spectator to view the productions with increased interest, appreciation and discrimination. The reviews further try to bring to the attention of the reader of special tastes or interests, or of severely limited time for recreation, those photoplays which genuinely contribute to the art of the screen.

SECRETARY
AND
DEPARTMENT
EDITOR

ALFRED B. KUTTNER

Metropolis

Directed by.....*Fritz Lang*
Photographed by..... } *Karl Freund*
 } *Gunther Rittau*

The Cast

<i>John Masterman</i>	<i>Alfred Abel</i>
<i>Eric Masterman</i>	<i>Gustav Froelich</i>
<i>Rotwang</i>	<i>Rudolf Klein-Rogge</i>
<i>Joseph</i>	<i>Theodor Loos</i>
<i>Mary</i>	<i>Brigitte Helm</i>

METROPOLIS deals with a problem implicit in our whole modern civilization, the question whether our enormous advance in the field of mechanics and science has not so far outstripped our emotional and ethical development that this side of our nature is being atrophied so that we are gradually becoming spiritually impoverished the more the progress in the conveniences of civilization is accelerated. That alone would make it an interesting picture. When to these are added many extraordinary effects of the camera and an imaginative use of all the resources of the studio including more perfect miniature work and light effects than anything which we have been able to produce, we are justified in calling *Metropolis* an exceptional picture from many points of view.

The entire action is projected several generations into the future, to a period in which the problem of the value of our civilization would presumably be even more accentuated. The metropolis of this civilization-to-be is a sort of glorified New York marvelously expanded both above the ground and beneath until it

becomes a truly staggering thing, at once sublime and monstrous. The workers that make it all go, live in subterranean cities far below the street level while the captains of industry and the lords of science dwell in their roof gardens of delight far above the smoke stacks and pyramided skyscrapers. Elevators of enormous capacity and regular tramway aeroplane service yield a faultless traffic system. Somewhere in this vast conglomerate something is left of human nature, something upon which the machine has not yet encroached.

Here the picture reminds strongly of the visionary writings of H. G. Wells and his school as well as of Carl Kapek's R. U. R., those socially pre-occupied authors who, frightened by the headaches of today or perhaps goaded on by them, have sought relief by picturing the headaches of the future. These effusions generally have this in common that while their scientific phantasies and their re-arrangements of the functioning of society possess considerable credence, that same essential credibility is largely lost when the attempt is made to show a corresponding change in human nature or to fit human nature

into this new scheme of things. We become critical when the innovation there is too great as well as when we are asked to adapt our unchanged selves to entirely new conditions of environment. It would almost seem as if such phantasies raise a question which cannot be answered.

Metropolis fulfills the first half of the task superbly. It depicts a mammoth city of the future, expressive of a culture almost entirely dominated by the machine. The camera is far ahead of the written word, as a glance at Thea von Harbou's novelized



version of the story will quickly show. All the external features are present to lend a magnificent setting in which the human side of the story is to be set forth.

This human side deals with the workers in revolt, with the son of the arch capitalist sympathizing with them through the gentle intermediary of a girl's love, and with the attempt to create an artificial human being as the final triumph of the machine over the individual. The workers, it seems, have been gathering in secret caverns not unlike the catacombs of the early Christians to listen to a new gospel of deliverance from the bondage of the machine. The girl who is preaching it is the same with whom the son of the capitalist is in love. The experimenter in artificial human beings is looking for an appropriate individual from whom to extract the last subtle essence which will animate his mechanical model. The capitalist conceives it as a master stroke to seize the girl and use her for this purpose so that her image can be controlled by him to preach obedience to the workers while the real girl is held in captivity.

The experiment works. The inventor, rather theatrically conceived as a half demented magician, uses somewhat hocus pocus methods to transfer the vital spark from the living girl to the image. The process is not entirely convincing and could perhaps have been more effectively left to the imagination of the spectator.

But the mechanical girl turns out to be a Frankenstein monster. She preaches revolt instead of obedience to the workers and incites them to acts of violence which wreck the entire city and flood the workers' subterranean homes, apparently drowning all their children. When they burn her in a fit of revenge she collapses into a mass of iron junk thus revealing that she is not the flesh and blood girl. The real girl appears after having escaped from the clutches of the insane inventor and a general amnesty is declared in which the Christian doctrine of brotherly love is invoked to mediate between capital and labor.

Thus the picture is seen to assume the general aspects of an allegory with often the title writer in the saddle rather than the camera man. Just what does the allegory say? We find brotherly love recommended. We are told that capital and labor must

(Continued on page 12)

White Gold

Directed by William K. Howard
Photographed by Lucien Andriot

The Cast

Dolores Carson Jetta Goudal
Alec Carson Kenneth Thomson
Carson George Nichols
Sam Randall George Bancroft
Bucky O'Neil Robert Perry
Homer Clyde Cook

WHITE GOLD, because of its sincerity of treatment, the power of its plot, and the truth of its characters, takes rank with those few pictures that are natively American in sense and spirit. The picture is identifiable with what we know and feel about people and the problems of their relationships. Against the background of the sheep country of the

West we see authentic characters portraying the inner drama of their lives, answering the instincts they little comprehend, passionate, stupid, blind and unaware of the tragic consequences of their acts.

At all times the camera is focused on the essential elements of the story which, as in the case of most fine screen stories, is a simple one, told swiftly with a fine sorting out of details susceptible of photographic delineation. A young rancher,

the son of a tough-bitten, malevolent sheep man now in the doddering days of his retirement, falls in love with a dance hall singer, marries her and brings her home. The rest of the story is that of the strife between the jealous and hating father and the exotic daughter-in-law, trying to be an obedient wife, for the possession of the son. A bitter, profitless struggle it is, ending in the wife's defeat and yet at the same time the finding of herself—the symbolic "white gold." The vital event of the film is one in which the woman demands that her husband make his choice—either believe in her innocence in a matter which she scorns to explain, and cleave to her, or trust to his father's version and remain bound to him, the father having told the son that it was he who killed, in defense of his son's honor, the herder who the night before invaded the wife's room, but who was really shot by the wife herself. The son turns from his wife and puts his faith in his father. Whereupon, the wife



leaves the home and the settlement to fulfill her destiny alone.

With this theme in hand, William K. Howard, the director, has made a real contribution to the dramatic art of the motion picture. *White Gold* tries neither to embroidery nor to startle, but is both cinematic and human with a starkness about it that makes one open one's eyes. Moreover, it is a successful rendering in terms of the screen of the psychological forces that enter into people's lives and combine in that phenomenon known as drama.

Jetta Goudal as Dolores Carson, the exotic and yearning but tragically triumphant victim of the misalliance, is particularly effective. It is her best piece of work on the screen. Kenneth Thomson as the son is adequate but appears perhaps as the least convincing of the major cast. George Nichols as the father—the gloomy countenanced man of prejudice and parental tyranny, forever rocking in his chair on the porch and pondering machinations—gives a fine portrayal. The role must have done Mr. Nichol's heart good after his long servitude in mawkish old man parts. His portrait of old man Carson is somehow akin in its strength and rude vigor to Werner Krauss' great study of the father in *Shattered*. In each case the character emerges in full conception and meaning. Clyde Cook as comedy relief is amusing but some will think the character adds nothing to the story and is really a

flaw in so stern and realistic a tale and that any comedy relief, if it were not to be entirely left out, might well have been modified. One of the finest performances is that of George Bancroft as the lickorish sheep herder who engages his services to old Carson for ten dollars a month and board because he has set eyes on the fine young daughter-in-law. His Sam Randall is one of the real characters on the American screen—a villain believable because one feels that he must follow his instincts, the raw, repulsive elements of a nature not ordinarily unlikable.

All in all, *White Gold* is a picture of real people, of atmospheric richness, of truly perceived meaning and photographic intelligence—a film far, far above the average and another sign of hope for the true motion picture.

(From the play by J. Palmer Parsons. Produced by De Mille Pictures Corp. Distributed by Producers Distributing Corp.)

Madame Wants No Children

Directed by.....Alexander Korda

Photographed by..... } Theodor Sparkuhl
 } Robert Baberske

The Cast

Celyane.....Maria Corda

Paul.....Harry Liedtke

Louise.....Maria Paudler

Celyane's Mother.....Trude Hesterberg

Lulu, Celyane's Sister.....Dina Gralla

Paul's Uncle, the Doctor... Herrmann Vallentin

Maid to Louise.....Camilla T. Holloy

Cook to Louise.....Olga Mannel

Maid to Celyane.....Ellen Muller

MADAME WANTS NO CHILDREN, with its heavy-footed title, suggestive of some grave social problem, turns out to be a sophisticated farce comedy of married life

which this department properly, though not restrictively calls to the attention of mature audiences. They will find in it legitimate entertainment of unusual calibre plus something to think about, an added quality which somehow seems to increase the joy of many people whose happiness is not complete unless they can take something home with them from the theatre, something in the way of mental pabulum, a lesson, a moral, a resolution, or,



as has been said, something to think about. Let them remember, however, that there are two sides to that bargain. For they must bring something in the way of appreciation and intelligence to the theatre in order to take something of value home with them: empty come will always empty go.

The particular thing needed here is the liberality and the freedom from prejudice which will concede the necessary premise that every native story of a people will to some extent reflect their social environment, or what the French call *moeurs*. This translates as morals but it also includes manners, customs and a certain cultural attitude. The picture before us is really no end moral, being in fact a nimble preachment against the frivolity of wives, but it is told in the French manner so be on your guard in case you are of the opinion that the French are a delightfully immoral people mainly useful by contrast, to show us how moral we are.

The plot is of the simplest kind. A man who thought he was marrying a wife and a home maker found he had a night club maniac and a puppy dog fancier on his hands. Having stood it as long as he could, he put his foot down. In the end all turned out well and the puppy dog was eventually replaced by a baby.

Given an American picture on this theme, almost any picture fan could fill out the details of the story easily enough. The plot is so close to standard that you could hardly go wrong.

The French picture differs only in detail and execution. These details are not spicier and the picture as a whole has far less furtive sex in it than many of our censor baiting directors would be likely to put into such a story. They simply reflect the *moeurs* of a different people.

A continental audience for instance can find interest in a hero who is past thirty-six and getting bald. Now in France a man of this age, not having fallen in love and married in the first flush of youth, is very prone to have formed an intimate friendship with a type of young woman who is not very likely to receive an offer of marriage for the simple reason that Frenchmen are not in the habit of marrying girls who have no dowries. She is not to be confused with the ordinary kept woman.

Paul, our hero, has genuinely fallen in love with Celyane, an attractive girl who also has the essential dowry. Quite properly he comes to Louise to tell her of his approaching marriage and to bid her good bye. Louise understands. She has a warm affection for Paul but she agrees that it is time for him to settle down.

Paul is now free and clear to enter upon his marriage. But he finds that he has stepped into a cabaret instead of a home. His wife's idea of marriage is to lead the life of a night club hostess. Aided and abetted by her mother who is also still stepping out, she leads Paul a sleepless life. He is comically helpless. Paul is a good natured fellow and will stand for a lot even though he groans inwardly.

An incident at a night club goads him beyond endurance. A stranger there makes a not unnatural mistake. Seeing Celyane standing before a mirror extravagantly dressed and pointing up her make-up even more provocatively, he accosts her. Paul strikes the attitude of offended husband. But the stranger had honestly mistaken his wife for an approachable woman. Paul's indignation must perforce turn against his wife. The stranger's observation was superficially correct. Celyane has all the allure of a *cocotte* rather than a wife.

Paul's foot comes down. He almost strangles her puppy dog to death and orders her mother out of the house. But Celyane temporarily at least goes with her. Paul's thoughts now turn to Louise. Did not the secret of her charm lie in the fact that she was essentially a homebody, that she radiated an air of

tranquility and understood the value that men lay on their creature comforts such as slippers and pipes and good home cooking. Strange that a woman out of wedlock should have so many wifely virtues.

He tries to see Louise again. Here once more the picture varies from the American standard. An American Paul would have taken to night clubs on his own hook, in the company of the proverbial blonde. Result, confrontation with the wife, jealousy and remorse punctuated by the gyrations of a semi-nude night club chorus.

Celyane wakes up just in time and repudiates her mother's shallow counsel of divorce. She gets wind of Louise and goes, pistol in hand, for a big scene with her. But Louise is disarming. She tells Celyane her secret. If you want to hold a man, whether you are married or not, try being domestic. Men are funny that way, in the long run they prefer a comfortable woman. Then there is another good trick, especially if you are married. Men have been known to go crazy about babies. Many of them still think that babies and marriage go together.

This continental version of a morality play for frivolous wives unrolls quickly and neatly. The acting is natural and well pointed. The novelty of the picture lies largely in the contrast between mistress and wife, with the mistress having all the wifely virtues and the wife having all the vices of the mistress. It is an impish, daring contrast, somewhat exaggerated for the sake of the moral. But isn't the moral of most moral stories just a bit exaggerated?

(*Novel by Clement Vautel. Adapted by Bela Balazs. Produced in Fox foreign studio. Distributed by Fox.*)

(Continued from page 10)

pull together. Neither the intellectual content nor the emotional conviction of such a denouement is of high calibre. Here the picture enters into hopeless competition with the speculations of our more serious sociological writers. It exhibits the weakness of every picture with a message, of all mixtures of art with propaganda, whether the propaganda suits us or not.

But we may profitably return to the artistic aspects of *Metropolis* and to the new technical achievements which it brings in its train. Our visual memory will retain these after we have forgotten the intellectual shortcomings of this notable picture. It has much to teach us in the way of new mass movement effects, of groupings, of the facination of machinery in motion, of the value of form in creating backgrounds and vistas. The picture creates a believable city and civilization of the future and the conviction that they will bring problems of immense import even though those problems are not adequately stated or treated here. It stimulates our social imagination in the unique way in which pictorial presentation is fitted to do.

(*From the novel by Thea Von Harbou. Produced by Ufa. Distributed by Famous Players-Lasky.*)

SELECTED PICTURES GUIDE

Review Committee

Consists of approximately 250 trained members representative of widely varied interests who volunteer their services for the review of pictures.

A department devoted to the best popular entertainment and program films. Each picture is reviewed by a committee composed of members from the Review Committee personnel. Their choice of the pictures listed is based upon principles of selection developed through long study of what constitutes a good picture from the standpoint of entertainment value. The findings form a composite opinion of each committee's views and upon this opinion are based the short reviews and audience recommendations of the pictures appearing in this department. These reviews seek to bring to the reader an unbiased judgment of the pictures most worthy of popular theatre patronage and most helpful in program building for special showings of selected entertainment films.

Department Staff

ALFRED B. KUTTNER
FRANCIS C. BARRELL

Editor

BEITINA GUNCZY

"SELECTION NOT CENSORSHIP—THE SOLUTION."

Key to Audience Suitability

General audience (composed principally of adults). Pictures primarily interesting to adults—but pictures not ordinarily recommended for boys and girls may be included in the list if the presentation is not objectionable for them.

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classification.

*—Pictures especially interesting or well done but not necessarily "exceptional."

Alias the Deacon

Directed by.....Edward Sloman
FeaturingJean Hersholt

Play by John B. Hymer and Leroy Clemens

COMEDY-ROMANCE of a card shark who poses as a deacon. He arrives one day at the hotel in a small Western town. Secretly he wins at poker but he often uses his winnings to help those who need help. Thus he is able to bring happiness and contentment to two young people whom he loves. Later he is requested by the police to leave town but he promises to return some day when he has given up card playing. The acting of Jean Hersholt as the deacon is excellent.

For the general audience.

(Universal—7 reels)

The Cat and the Canary

Directed byPaul Leni
FeaturingLaura La Plante

Play by John Willard

A MYSTERY story. An old man dies and his relatives are forced to wait twenty years before they learn the contents of his will. At the witching hour of midnight the will is read in the spooky home of the dead man where the few remaining relatives of the eccentric character have gathered. Mysterious doors open

and shut noiselessly, shapes glide through the dark halls. The old lawyer is spirited away and is later found dead. The young girl who has inherited the old man's fortune is menaced by unseen foes, but the mystery of the old house is finally revealed and romance blooms in its stead. The suspense is well sustained, although much more could have been done with the supernatural.

For the general audience.

(Universal—7 reels)

Evening Clothes

Directed byLuther Reed
FeaturingAdolphe Menjou
Play "The Man in Evening Clothes" by Andrew Picard

A YOUNG girl is forced by her parents to marry a wealthy Count so as to pay her family's debts. Discovering that his wife does not love him, the Count decides to leave three-fourths of his property to her and with the remaining fourth he goes to Paris in search of adventure. He remains faithful to his wife but loses his fortune. Having been relieved of all his possessions by the bailiff he is given his choice as to which suit of clothes he will keep, he chooses evening clothes and thereafter appears only in the evening, spending the day sleeping. He is engaged by a restaurant as a sandwich man and returning one stormy night to his barren home, he is dazzled by the bright lights which show its former splendor restored. There he finds his wife, who has played the fairy godmother and who now confesses that she loves him. The story holds the interest and the acting of Menjou is excellent.

For the mature audience.

(Paramount—7 reels)

Fashions for Women

Directed byDorothy Arzner
FeaturingEsther Ralston

Play "The Girl of the Hour" by Paul Armont and Leopold Marchand

COMEDY-ROMANCE of gay Paris. DeGivray, a famous fashion model and a great favorite with the men, has her face lifted in order to keep her place both in the fashionable modiste shop and in the hearts of her lovers. The operation is entirely successful but as a publicity stunt she hides herself, and a cigarette girl from a cafe, who is nearly her counterpart in

form and feature, is engaged to take the great model's place at the fashion show. During the show DeGivray is to return and denounce the usurper. In the meantime the cigarette girl falls in love with DeGivray's chauffeur, but he has learned of many affairs of the notorious model and nothing the girl can say convinces him that she is not really DeGivray, so she tells him to wait until the fashion show. He does, but unfortunately the real DeGivray fails to turn up, having been persuaded to marry one of her lovers. The young chauffeur departs from the fashion show sad and disconsolate. The next day in the cafe he reads the story of the famous DeGivray and her subsequent marriage, also her portrait appears with that of the cigarette girl. The chauffeur takes a cigarette from his pocket and places it between his lips, instantly a lighted match is placed to the end of the cigarette, he looks up to find the cigarette girl standing there.

For the general audience.

(Paramount—7 reels)

Long Pants

Directed byFrank Capra
FeaturingHarry Langdon
Original screen story by Arthur Ripley

HARRY LANGDON extracts a lot of legitimate fun out of the momentous day in every young man's life when he first dons a pair of long pants, whether they be brand new or just an old pair of his dad's, refitted for the occasion. In Harry's case this rite seems to have been postponed to a very late age, perhaps for reasons of economy, for it closely precedes his wedding. Just at this time too an adventuress, much sought after by the police, heaves into sight and poor Harry's romantic heart is all aflutter. The adventuress leads him a merry chase and uses him to escape from jail. But in the end he is disillusioned and returns to his little bride. The picture is replete with hilarious gags which give the comedian many opportunities of displaying his woebegone humor. He is particularly funny when he sets out to shoot his bride with an old horse pistol after the pattern of the unscrupulous villains of whom he has been reading, as well as in the scene where he seeks to impress the adventuress with his skill as a bicycle rider. Another good hit comes

when he seeks to attract the attention of a dummy policeman and then mistakenly assaults a real one. Mr. Langdon has unfailing comic gift which he employs to good advantage here.

For the family audience including children.

(First National—6 reels)

The Love of Sunya

Directed by *Albert Parker*
Featuring *Gloria Swanson*

Play "Eyes of Youth" by *Max Marcin*

MISS SWANSON'S latest picture brings her before us as a young woman confronted with a choice between three loves. Should she yield to her love of art and become an opera singer, should she marry a certain old but rich party or should she follow the dictates of her heart in favor of a poor but eligible young man? Her father's financial difficulties complicate the situation. She decides to find her answer by looking into a magic crystal. First she sees the dangers and temptations of an operatic career and realizes that the price is too great. A second gaze into the crystal reveals her loveless marriage with the older man who looks upon her only as one of many women. Knowing what lies before her now makes it easy for her to decide. Love for the young man and the faith which that love brings make her a happy bride. Thus we, see once more why young girls in the movies cannot go wrong. Miss Swanson makes the most of her opportunities in these various impersonations.

For the family audience including young people.

(United Artists—7 reels)

Moulders of Men

Directed by *Ralph Ince*
Featuring *Conway Tearle*
Original screen story by *John Chapman*
Hilder

THIS is a good heart interest melodrama about an older brother's devotion to his crippled younger brother. In his effort to obtain money necessary for his brother to undergo an operation, he unwittingly gets into conflict with the law. The district attorney's interest is aroused in the crippled boy and he arranges for the operation. The older brother is deceived by another criminal into thinking that the district attorney has dealt unfairly with him and seeks revenge. As he is about to shoot him, the crippled brother now cured, runs to meet him and the misrepresentation of the guilty criminal is exposed.

For the family audience including children.

(F. B. O.—7 reels)

*No Man's Law

Directed by *Fred Jackman*
Featuring { *Rex, the horse*
 Barbara Kent
 Theodore Von Eltz

Original screen story by *F. Richard Jones*

A PROSPECTOR and his attractive foster daughter are holding down a

gold mine with a couple of jackasses and a fine wild horse and its mate as their pets. The prospector is somewhat "loco" but harmless; he has never yet discovered that his mine is really full of gold. Two fugitive scalawags arrive on the scene and set out to annex the mine and the girl. They attempt to break the prospector's neck but make a bad job of it, merely smashing his legs. They are so suspicious that they have to bury their guns every night so that they will not shoot each other. Both annoy the girl by surprising her while bathing in a pool and seek to force their attentions on her in the cramped cabin. They try to dump the injured prospector down a cliff but he escapes and returns with the help of the two jackasses. Rex, the horse, helps out the plot with all the awe-inspiring intelligence of a movie horse by making it his business to interfere with the amiable designs of these two rascals. One of them is gradually softened by the girl's sweet charm. They resort to a game of checkers to decide which one of them is to kill the old man off for good. In the final grand fracas the worst of the two men is killed with the aid of the horse and the girl is saved from harm.

No Man's Law is a joyous picture, exuberantly acted by Hal Roache's comedians who handily outplay the usual type actors who perpetrate Westerns. And, strangely enough for a horse picture, they are all better than the horse. Barbara Kent is particularly fine, handling some delicate situations with complete mastery. The natural settings are also a feature, not forgetting the two jackasses.

For the family audience including young people.

(Pathe—7 reels)

Orchids and Ermine

Directed by *Alfred Santell*
Featuring *Colleen Moore*
Original screen story by *Carey Wilson*

A ROMANCE of a poor little telephone girl who dreams of orchids and ermine. Mary is employed in a big hotel in the city and there she meets through the flower girl many wealthy men. None of them suit her and she despairs of ever becoming the wife of a millionaire. One day she finds the right man, but alas, he is only valet to a millionaire. Then she realizes that money does not count and decides to marry him, only to learn that he is really the millionaire who has changed places with his valet for reasons of his own. The production has its high spots and the titles are both clever and comic.

For the general audience.

(First National—7 reels)

*Resurrection

Directed by *Edwin Carewe*
Featuring { *Dolores del Rio*
 Rod La Rocque
Novel by *Leo Tolstoy*

RESURRECTION as presented on the screen is a drama of the rebirth of two people through sacrificial love. Count

Ilya Tolstoy, the son of the famous author appears in the cast and injects touches of the philosophy of the Russian people, but mostly the picture is the unfolding of the love story of a young Russian Prince and a peasant girl, half-ward and half-servant in his aunts' household. While spending a vacation with his aunts he meets the girl and their love is a spring idyl, brief but full of beauty, until he is called into the service of the Imperial Guards. There he sees a different kind of life—wine, women and song—and when the lovers meet again the girl realizes the change this life has made in her lover. But so great is her love and trust she is willing to give all. They do not meet again for seven years during which time she has become an outcast and is now on trial for murder while he sits in judgment as a jurymen. A realization of his part in her sin awakens in him the desire to make amends, and he consecrates his life and wealth to the cause of love and justice.

There are some gripping dramatic scenes well played, especially by Dolores Del Rio as the peasant girl, against colorful backgrounds.

For the mature audience.

(United Artists—10 reels)

Ritzzy

Directed by *Richard Rosson*
Featuring *Betty Bronson*

Original screen story by *Elinor Glyn*

A LIGHT comedy drama of a small town snob, nicknamed "Ritzzy" by her friendly enemies, who has made up her mind to marry nobody less than a Duke. Visiting her father is a young Duke who is traveling incognito as Mr. Smith. This young man falls in love with Ritzzy but wishes to win her on his own merits and not with a title. He and Ritzzy's father scheme to teach her a lesson and they seek the aid of the Duke's cousin, a simple being who is persuaded to pose as the Duke. He has a difficult time playing the game as he has fallen in love with Ritzzy's cousin. In the end Ritzzy learns that love is greater than a title, and though she accomplishes what she sets out to do, she does it unknowingly. Betty Bronson has come a long way from *Peter Pan*.

For the general audience.

(Paramount—6 reels)

Slide Kelly Slide

Directed by *Edward Sedgwick*
Featuring *William Haines*
Original screen story by *A. P. Younger*

A BASEBALL romance. Jim Kelly comes from the West to Florida to join up with the New York Yankees. "Knowing it all", he wonders how the Yankees have gotten along without him all these years. The men resent this attitude of superiority and even though he is loved by a daughter of one member of the team, she considers him fresh. He is forced off the team but when the Yankees come to New York to play the big deciding game of the season, they realize that Kelly

is needed, and so through the pleading of Micky, a small boy who had attached himself to the player, he is reinstated and saves the day. The story holds the interest and will be greatly enjoyed by baseball fans.

For the family audience including children.

(Metro-Goldwyn—8 reels)

The Telephone Girl

Directed by.....Herbert Brenon
Featuring.....Madge Bellamy
Play "The Woman" by William DeMille

THE story opens in a hotel where a man has just registered himself and his companion as Mr. Standish and wife, and they are seen entering the elevator. Five years later, the story continues with a hot fight between the present governor and the man proposed, because of his good, clean living, as his opponent. The governor's father-in-law is searching the past to find some weak spot in this candidate's clean life. He gets possession of the hotel register dated five years back and knowing the man has been married only two years, his enemies are determined to get the name of the woman and to make it a head-liner in all the papers. The only one who can give them the name of this woman is the telephone girl in the hotel in which the politicians have their headquarters. She refuses to divulge the name of the woman and even interferes with the politician when he tries to call the newspaper office to print the story without the name of the woman. For this he has her arrested, but the wife of the governor now confesses that she is the woman in the case, the story is quashed and the wife forgiven for her one act of indiscretion.

The interest is well sustained throughout the picture and the acting is excellent.

For the general audience.

(Paramount—6 reels)

White Flannels

Directed by.....Lloyd Bacon
Featuring.....Louise Dressler
Saturday Evening Post story by Lucian Cary

AN appealing story of a mother's vain struggle to take her son away from the mines and give him a better start in life. She saves and works secretly in order to gather a fund for his college education, only to see her whole project endangered when he contemplates a marriage which will bind him as a toiler in the mines for the rest of his life. Through her persuasion, the girl pretends not to respond to the son's love thus making it easier for him to go to college. But he has to leave college when he gets into a row because a humiliating remark is made about his mother who waits upon table during a college banquet. Coming home, in his white flannels, just as an explosion has taken place, he performs a thrilling rescue. And he marries the girl when her second suitor withdraws in his favor.

For the family audience including children.

(Warner—7 reels)

NON-FEATURE SUBJECTS

Bill and I Went Fishing

Poem by Edgar A. Guest

Scenic of a trout stream.

For the family audience including children.

(American Cinema—1 reel)

Chills and Fevers

(Spotlight Series)

Contrasting scenes of tropical and winter sports.

For the family audience including children.

(Pathe—1 reel)

The Frost Line

(Spotlight Series)

An excellent summary of winter sports.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 15

Down in Tropic Banana Land, Colombia, South America; Glimpses of Cambridge University, England; If a Table Could Talk (A Novelty); Shanghai Super-Cops, Training Chinese Policemen to do Double Duty.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 16

Dells of Wisconsin; Where Ladies Ride for Exercise, Outer Kongo-san in Korea; Trapping Wild Game in Africa, Smithsonian-Chrysler Expedition to Tanganyika.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 17

The Monkey Club Zoological Gardens, Milwaukee, Wis.; Plymouth of the Pilgrims, England's Historical Harbor; With the Putnam Expedition to Greenland.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 18

The Tears of Pele, Waterfalls of Hawaii; Money to Burn, Italy Recalls Banknotes; The Death of the Flowers, Pictorial interpretation of poem by William Cullen Bryant; A Famous Movie Star Bares his Inner Thoughts — the Grizzly.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 19

Spinners of Silk, Breeding Silkworms in Russian Turkestan; The Spot God Forgot, Bad Lands of South Dakota; Trapping Wild Game in Africa, Smith-

sonian-Chrysler Expedition to Tanganyika.

For the family audience including children.

(Pathe—1 reel)

Rock Ribbed Maine

(World We Live in Series)

Scenic of Maine Woodland and coast. For the family audience including children.

(Fox—1 reel)

Water Sprites

(Spotlight Series)

A bevy of women champion swimmers practicing in Bermuda.

For the family audience including children.

(Pathe—1 reel)

With Will Rogers in London

Interesting travelogue brightened up by Will Rogers' typical humor.

For the family audience including children.

(Pathe—1 reel)

*The Yellow Dog

Appealing story of a yellow dog.

For the family audience including children.

(American Cinema—1 reel)

SHORT COMEDIES

Felix the Cat in Barn Yarns

(Pat Sullivan Cartoon)

Felix saves a duck about to be beheaded for the farmer's feast and warns the fishes against the baited hook. Thus he proves an excellent friend of his fellow animals.

For the family audience including children.

(Educational—1 reel)

Felix the Cat Sees 'Em in Season

(Pat Sullivan Cartoon)

Felix the cat welcomes the first harbingers of spring with some of his finest feline ecstasy.

For the family audience including children.

(Educational—1 reel)

The Winning Five

(Collegians series)

Featuring.....George Lewis
Basket ball game.

For the family audience including children.

(Universal—2 reels)

EXCEPTIONAL PICTURES

Metropolis

White Gold

For the general audience.

Madame Wants No Children

For the mature audience.

Motion Pictures Especially Appropriate for Church Showing in Connection with Programs for Easter Sunday, April 17th

FROM THE MANGER TO THE CROSS—Life of Christ—7 reels—Warner.

FROM THE MANGER TO THE CROSS—Events in the Life of Christ—10 reels—United Proj.

THE GARDEN OF GETHSEMANE—Scenes of Christ's agony and betrayal—1 reel—Pathe.

JESUS THE CHRIST—The Freiburg Passion Play—5 reels—Pilgrim, Edited.

LIFE OF CHRIST—Reels 5-8 are especially appropriate for Easter. 8 reels in separate units—United Proj.

LIFE OF CHRIST FROM GREAT PAINTINGS—1 reel—Pilgrim.

THE MAN NOBODY KNOWS—Life of Christ, edited and titled by Bruce Barton—6 reels—Pilgrim.

PASSION OF CHRIST—1 reel—Edited, Pilgrim.

PASSION PLAY—A complete Biblical narrative of the Passion Play—12 reels, United, Pilgrim.

PASSION PLAY—The Freiburg Passion Play—7 reels—Craft.

PASSION PLAY—An impressive reverential production of the Life of Christ—5 reels—World.

PRINCE OF PEACE—Jesus, the Prince of Peace—3 reels—Pilgrim.

VIA DOLOROSA—Points of sacred association, church of the Holy Sepulchre, near Jerusalem and Church of the Ascension near Bethany—1 reel—Pathe.

DISTRIBUTORS

P. P. Craft, 1540 Broadway, New York City.

Edited Pictures System, 71 W. 23rd St., New York City.

Pathe Exchange, 35 W. 45th St., New York City.

Pilgrim Photoplay Exchange, 736 So. Wabash Ave., Chicago, Ill.

United Projector and Film Service, 228 Franklin St., Buffalo, N. Y.

Warner Bros., 1600 Broadway, New York City.

World Educational Film Co., 804 So. Wabash Ave., Chicago, Ill.

American Forest Week

THE week of April 24-30 has been officially designated for Nation-wide observance as "American Forest Week" by President Coolidge, in a proclamation just made public.

This year will mark the seventh annual observance of the week, President Harding in 1921 having issued the first proclamation which brought the Federal Government behind the movement. Of the numerous "weeks" observed in the country, this is the only one to which the Government of the United States has given recognition and support.—*United States Daily*.

A number of good motion pictures are

available to aid in the proper observance of this week.

BOARD FEET OR BORED TIMBER—Intimate life studies of "borer" pests on lumber and methods of getting rid of them, photographed in cypress swamps of Mississippi and Georgia, pine forests of South Carolina and the dismal swamps of Virginia—1 reel—U. S. Dept. of Agric.

CEDAR CAMPS IN CLOUDLAND—A strikingly photographed scenic survey of the pole-making industry amid the mountains of the North Pacific Coast—1 reel—Western Electric.

THE COST OF CARELESSNESS—Lesson to campers—Prevent devastating forest fires—1 reel—U. S. Dept. of Agric.

DEFORESTATION AND REFORESTATION—A forest fire burning off thousands of acres of timber calls attention to necessity for reforestation. Planting and cultivating of young trees for waste lands—1 reel—U. S. Dept. of Agric.

FAR WESTERN CEDAR TRAILS—Tracing the pole industry through Sunsetland—1 reel—Western Electric.

THE FIERY LANCE—Auto tours and detours through the National Forests; across the Continental Divide over the Cochitopa Pass Road; enjoying the scenic views until a forest fire is discovered; some causes—1 reel—U. S. Dept. of Agric.

THE FIRE FIGHTING FOREST RANGERS—Real western heroes and heroines at work. Glimpses of Navajo and Hopi Indian life—1 reel—U. S. Dept. of Agric.

FIRE—THE PRAIRIE DEMON—Pictures of a great prairie fire. Effective methods of combating fires. One-half reel—U. S. Dept. of Agric.

THE FOREST AND EVERYDAY THINGS—Need for reforestation and forest conservation, the dumping lumber supply and its relation to high cost of necessities. Based on one of Pinchot's Short Talks on the Forest Situation—1 reel—Worcester.

THE FOREST RANGER'S JOB—What makes a day's work for the guardian of the forest—1 reel—U. S. Dept. of Agric.

FOREST RESOURCES—One of the series—The United States, A Ten Talent Nation—1 reel—U. S. Dept. of Agric.

FORESTING THE SANDHILLS—Transformation of the sandhills region of Nebraska into a thriving young forest; all the operations involved in bringing a "man-made forest" into being—1 reel—U. S. Dept. of Agric.

FORESTS GREEN OR FORESTS GRAY—The uses of the National forests, particularly the recreational uses, are shown in this film. Lessons are taught as to how campers, trappers and tourists can protect them from fire for the benefit of themselves and future generations—1 reel—U. S. Dept. of Agric.

FROM TREES TO TRIBUNES—Shows the felling of trees, transportation of the logs, and the actual transformation of wood into finished paper—5 reels—Picture Service Corp.

FUTURE FOREST GIANTS—Reforestation on the National Forests. Planting seedlings and sowing tree seeds in denuded areas—1 reel—U. S. Dept. of Agric.

GOOD TURNS FOR OUR FORESTS—How

the Boy Scouts of America are doing their bit for the cause of forest conservation through an organized campaign to assist in preventing forest fires—1 reel—U. S. Dept. of Agric.

IDLE ACRES; FOREST GUARDIANS; WILDERNESS FRIENDS—Three films issued as part of the reforestation program of the State Commission—N. Y. State Conservation Commission.

THE LAND OF THE WHITE CEDAR—Making poles in nature's snowy workshop—1 reel—Western Electric.

THE LUMBER JACKS—Lumbering shown with pictorial beauty—1 reel—Fox Film Corp.

MARKING TIMBER—Progress of a ranger through a portion of the forest making trees to be cut. Interesting for those concerned with conservation—2 reels—U. S. Dept. of Agric.

MASSACHUSETTS STATE FORESTRY ASSOCIATION—A 3 reel film illustrating forestry with primeval forests down to present activities in reforestation.

PILLARS OF THE SKY—Gathering and milling the raw product for crossarms—1 reel—Western Electric.

PINES FOR PROFIT—Traces the depletion of the forests of the South from the establishment of Jamestown in 1607 to the present day, and the practicability of reforesting—1 reel—U. S. Dept. of Agric.

PINES—FROM SEED TO SAWMILL—Tells of the service which the southern pine has given in the development of our country. Many beautiful scenes of Magnolia Gardens of Charleston, S. C.—2 reels—U. S. Dept. of Agric.

PINES THAT COME BACK—How timber will give a profitable return on farm lands not suitable for field crops; good forestry practices and uses of timber—1 reel—U. S. Dept. of Agric.

RED ENEMY—The story of a tree which has stood the test of time, and was finally destroyed by Red Enemy, caused by a careless rancher; a camping party trapped in the burning forest and their escape; industries depending on our National forests—2 reels—U. S. Dept. of Agric.

TRANSPLANTING BIG TREES—How full-grown trees can be transported long distances and transplanted without injury—one-quarter reel—Bray.

TREES OF RIGHTEOUSNESS—To be used in abating the evil of "woods burning" particularly in the Ozark region. Efforts of a mountain preacher to convince his flock that "woods burning" ruins pasture and eventually destroys the forest—3 reels—U. S. Dept. of Agric.

TREES OF TOMORROW—Offers a solution to the tree shortage question built around a story—2 reels—U. S. Dept. of Agric.

WHAT A CARELESS HUNTER IN THE WOODS CAN DO—Devastating results of carelessness in handling matches and fire—1 reel—U. S. Dept. of Agric.

WHAT THE FOREST MEANS TO YOU—Designed to set forth the dependence of mankind upon the forest and the evils that follow in the wake of total destruction of forest cover—2 reels—U. S. Dept. of Agric.

WHITE PINE—A PAYING CROP FOR IDLE LANDS—The reforestation of cutover lands with white pine, field planting and nursery practice—1 reel—U. S. Dept. of Agric.

WILDERNESS TALES—Robert C. Bruce Nature scenes—1 reel each—Educational.

WINGED GUARDIANS OF THE FOREST—Use of airplanes in guarding against forest fires—1 reel—U. S. Dept. of Agric.

WORK OF THE FOREST PRODUCTS LABORATORY—Picturing timber testing, the preservative treatment of timber, and the manufacture of paper from wood-waste, as seen at the Forest Products Laboratory, Madison, Wis.—1 reel—U. S. Dept. of Agric.

DISTRIBUTORS

Bray Productions, 729 Seventh Ave., New York City.

Educational Film Co., 729 Seventh Ave., New York City.

Fox Film Corp., 850 Tenth Ave., New York City.

Massachusetts State Forestry Association, Boston, Mass.

N. Y. State Conservation Commission, Albany, N. Y.

Picture Service Corp., 208 So. LaSalle St., Chicago, Ill.

U. S. Department of Agriculture, Office of Motion Pictures, Washington, D. C.

Western Electric Motion Picture Bureau, 120 W. 41st St., New York City.

Worcester Film Co., 130 W. 46th St., New York City.

Mothers' Day, May 8th
Motion Pictures With the
Mother Love Theme Sug-
gested for Programs in
Honor of the Day

ACHING HEARTS—The love of a little daughter for her mother gives the latter, near death, the will to live and she recovers—5 reels—World.

BACK HOME AND BROKE—Thomas Meighan—How a young man makes good and rescues his brave mother from the hardships of genteel poverty—8 reels—Fam. Pl.

THE BLIND GODDESS—Marie Dressler, Jack Holt, Esther Ralston—A social melodrama on the subject of maternal sacrifice, a mother stands trial for the burden of her husband rather than let her daughter who thinks her dead and reverses her memory, learn of her identity—8 reels—Fam. Pl.

DRIVEN—Emily Fitzroy, Charles Mack—Story of a mountaineer family in which the youngest son gets away from the drab conditions of his home out into the land of hope through the love and sacrifice of his mother—6 reels—Universal.

THE FRONTIER WOMAN (Chronicles of America Series)—Showing the fortitude of a frontier mother while her husband is away and when the news reaches her that he has been killed—3 reels—Pathe.

THE GOOSE HANGS HIGH—Myrtle Steadman, Constance Bennett—Story of a

self-sacrificing mother, whose three thoughtless children finally realize their selfishness and decide to help their parents—6 reels—Fam. Pl.

THE GOOSE WOMAN—Character study of an old woman, once a prima donna. Fine acting—8 reels—Universal.

HER HONOR THE GOVERNOR—Pauline Frederick—Revolves around mother love and sacrifice with woman governor and her son being vindicated after many heartaches and trials—7 reels—F. B. O.

HOME WANTED—Madge Evans—Little orphanage girl finds the joys of home in a house where she often longed to live—5 reels—Pilgrim.

LITTLE LORD FAUNTELROY—Mary Pickford—A mother gives up her little boy that he may inherit a title, but their love continues and they are eventually reunited—10 reels—United Artists.

LOVEY MARY—Bessie Love—Appealing story of a young orphan waif who "kidnaps" her wayward sister's baby boy, mothers him and battles for him against the authorities. She is taken in by a big-hearted poor family and the son falls in love with her—7 reels—Metro.

MANNEQUIN—Alice Joyce, Esther Ralston—Interesting story of a baby kidnapped by nurse, her fight, later, for the right kind of living, and her reunion with her parents—7 reels—Fam. Pl.

THE MIDNIGHT KISS—Richard Walling, Janet Gaynor—Wholesome and homely story of two small town families in which a pair of youthful lovers work all night to save a regiment of ailing pigs—5 reels—Fox.

MOTHER—Belle Bennett—A family is poor but happy in the love of each other, when unexpected wealth comes material pleasures almost wreck the home but a mother's watchful care saves it—7 reels—F. B. O.

MY MOTHER—Benjamin Chapin—Chapter 1 in the "Son of Democracy" series which pictures the life of Lincoln. Chapter 7, "A President's Answer", also contains a mother theme—2 reels—Pilgrim, World.

NANOOK OF THE NORTH—Gives an engaging picture of an Eskimo mother and her family—6 reels—Pathe.

THE OLD HOMESTEAD—The loyalty of a New England family—father, mother, and children—to each other—8 reels—Fam. Pl.

OVER THE HILL—Mary Carr—Home drama in which a mother, though abused by her children, never ceases to love them and is finally rescued from poverty by the only one who loves her—11 reels—Fox.

STELLA DALLAS—Belle Bennett, Lois Moran—Outstanding portrayal of mother love. A vulgar mother with a good heart clings to her child while separated from her husband until she sees that she is hindering her daughter's happiness—10 reels—United Artists.

WHITE FLANNELS—Louise Dressler—Story of a mother's struggle to give her young mining son a better education—7 reels—Warner.

A WOMAN'S WOMAN—Mary Alden—A good mother picture—8 reels—United Art.

THE Broadening Influence and Uses of the Motion Picture was the subject of the recent Motion Picture Conference held under the auspices of the National Board, and again we are impressed with the timeliness of this topic, for two new uses have come to our observation during the past week.

In commemoration of the Beethoven Centenary a picture has been shown in New York City, and is to be shown in Philadelphia, and perhaps other cities, illustrating the life of Beethoven. The picture was made in Vienna by the Allianz Company and many of the properties and scenes are the authentic ones of the time of Beethoven when he was producing his masterpieces in the famous musical center on the Danube. Other places connected with his life, Bonn, Moedling, Baden and Nussdorf furnish genuine backgrounds for the unfolding of this Beethoven life story. Which story is told through a series of outstanding episodes. The Beethoven character is portrayed by Fritz Kortner, a young Viennese actor formerly with Max Reinhardt's company. He is especially good as the younger Beethoven, as the older man, the great composer who must face the realization that his hearing is almost gone, he seems somewhat more pathetic than tragic. This picture, although the story is perhaps too sentimentalized, is full of atmospheric richness and accompanied with Beethoven compositions would make an excellent program for a musical occasion or in fact for any showing.

To very few people is accorded the thrilling experience of a year's exploration in the mountainous regions of southern Asia, but to many is accorded the privilege of seeing the remarkable motion picture record of this expedition. Mr. William J. Morden of Chicago and Mr. James L. Clark, Assistant Director of the American Museum of Natural History, have recently returned from a search for the "Ovis poli" and the "b'io ibex" of the Tien Shan in which they were very successful, but it was an accomplishment fraught with danger and difficulties. A remarkable picturization of this journey across Asia from Bombay to Peking has been brought back by the two intrepid travellers and will furnish an evening of thrill superior to that of any "thriller" turned out from the studio.

DISTRIBUTORS

Famous - Players - Lasky Corp., 1501 Broadway, New York City.

Film Booking Office, 1560 Broadway, Fox Film Corp., 850 Tenth Ave., New York City.

Metro-Goldwyn-Mayer Corp., 1540 Broadway, New York City.

Pathe Exchange, Inc., 35 W. 45th St., New York City.

Pilgrim Photoplay Exchange, 736 So. Wabash Ave., Chicago, Ill.

United Artists Corp., 729 Seventh Ave., New York City.

Universal Pictures Corp., 730 Fifth Ave., New York City.

World Educational Film Co., 804 So. Wabash Ave., Chicago, Ill.

BETTER FILMS ACTIVITIES

Editor, RUTH RICH

Better Films Reports Given at Conference

DURING the Third Annual Motion Picture Conference held in New York City January 27th-29th, there were reports of various phases of the Better Films Work given by persons from widely separated cities who have been active in the field for a number of years.

First it is recognized that the cooperation of all the organizations of the city must be secured to insure harmony of effort. Family programs on the week-ends have proven effective in many communities while children's programs are sponsored in several cities. The special program for the special occasion is another important phase of the Better Films work.

These topics were briefly summarized during the conference by the following speakers:

Community Cooperation. Mrs. James A. Craig, State Chairman, D. A. R. Better Films Committee, Florida, and President of the Jacksonville Better Films Committee.

Special Programs for Special Occasions. Mrs. Piercy Chestney, President of the Better Films Committee, Macon, Georgia.

Family Programs. Mrs. H. G. Grover, President of the Better Films Committee, Rutherford, New Jersey.

Special Children's Programs. Mrs. R. C. Heflebower, Chairman, Motion Picture Committee, Ohio Federation of Women's Clubs, Cincinnati.

Community Cooperation

MRS. CRAIG outlined the development of the Jacksonville Better Films Committee from a committee of a half dozen persons to a community organization including in its membership the Librarian, Boy Scout Executive, Girl Scout representative; Assistant Superintendent of Public Schools; President of the County Council of Parent-Teacher Associations as well as representatives from the various clubs composing the council; and appointees from the County Federation of Women's Clubs, Daughters of the American Revolution, United Daughters of the Confederacy, Temple Sisterhood, Catholic Woman's Club, Young Women's Christian Association, Young Men's Christian Association, Rotary, Civitan and Kiwanis Clubs, and several interested persons who hold individual membership and held in establishing contacts thereby widening the circle and the influence of the committee. Managers of all the theatres are cooperating members, attending the meetings and participating in all the discussions.

The Jacksonville committee, in its by-laws has outlined its objects in line with

those of the Better Films National Council:

1. To bring to the attention of the public the finer pictures, and where possible, entire programs, classified according to their type-of-audience suitability, and in general to cooperate with the local exhibitors in encouraging public support for all fine pictures.

One of the most effective ways in which this "object" is accomplished according to the report from Mrs. Craig, is through the publication of the Weekly Photoplay Guide in the Saturday and Sunday newspapers. Based on the classification of the Better Films National Council, the Jacksonville committee compiles and publishes information on all the "Selected" or "Better Pictures", together with their audience suitability. This Guide is designed for the discriminating theatre-goers and especially for those parents who assume their responsibilities toward their children in intelligently supervising the entertainment of the whole family.

2. To establish the fact that the fair and effective way of bringing public opinion to bear on motion pictures is through the constructive methods of selection, classification, emphasis on the best, enlisting support of worthy films; not through legalized censorship.

3. To emphasize the fact that the majority of motion pictures are a form of entertainment directed at its fullest expression toward mature audiences, and must be encouraged as such if its highest artistic, entertainment and educational possibilities are to be realized.

One of the important phases of the Jacksonville work, Mrs. Craig pointed out, is the endeavor to build up audiences for the Exceptional Photoplays. When an Exceptional Photoplay is booked, the manager arranges a pre-view, and the committee writes cards to friends and acquaintances, giving impressions of the picture, and recommending it to the discriminating audience.

Invitation presentations of two Exceptional Photoplays were given last year through the cooperation of the National Board of Review.

4. To encourage pictures especially suitable for boys and girls through the medium of matinee performances.

Members of the Parent-Teacher Associations are appointed as chaperones, various schools assist in arranging the prologues, and the chairman of the Junior matinees selects all the programs for the bookings for the special matinees which are given on Saturday mornings.

5. To study the motion picture as a medium of entertainment, instruction and artistic expression through a regularly

conducted program of instruction and discussion.

This is carried out at the monthly meetings of the Jacksonville committee. Each member responds to roll call with some interesting bit of information about Motion pictures; their development, production, exploitation, presentation, or the screen stars. Speakers are obtained for several meetings during the year.

In conclusion Mrs. Craig summarized a few concrete examples of the value of the community work as follows:

"First—From a paid attendance of less than a hundred, we have built up attendance at the Junior matinees to a point where 500 is a small number and often there are 1,100 to 1,500 in attendance. Second—People watch for the Weekly Photoplay Guide, use it in selecting the entertainment for the family; and express disappointment if, for any reason, it fails to appear. Third—Reports on pictures form an interesting and instructive part of the program at the monthly meetings. Fourth—Friends thank us for notifying them of the coming of fine pictures and request a continuance of such service. They also ask to be included on the invitation list when we have presentations of Exceptional Photoplays. Expressions of appreciation have come from the head of the history department as well as from the pupils for the showing of the Yale films with a request for more. Lastly the fine cooperation of the managers testifies to their appreciation of our efforts.

"It is only when we look back on the struggle of the earlier days and contrast them with the present that we realize how far we have progressed and feel encouraged to continue in our efforts."

Cincinnati Work

MRS. R. C. HEFLEBOWER, of Cincinnati, told briefly of the motion picture program of the Federation of Women's Clubs, and then outlined some of the special selected programs for children which have been sponsored by the Cincinnati Motion Picture Council. In addition to a number of children's matinees sponsored by Mothers' Clubs in various neighborhood theaters, the Motion Picture Council plans several gala Children's matinees. Mrs. Heflebower gave interesting information regarding promotion plans for the special programs in Cincinnati.

Family Programs

MRS. H. G. GROVER, of Rutherford, member of the Executive Board of the Better Films National Council, outlined their work in the interest of Family programs over the week-end as follows:

"'Finer Family Films' has been the

slogan of the Rutherford Better Films Committee almost since its organization, and 'Finer Family Films' in so far as films apply to the junior members of the family, has been the slogan responsible for the Junior matinee program as carried out at the Rivoli theater for the past two months.

"It had long been the hope of the Rutherford Better Films Committee to in some way make the Saturday afternoon performance at the Rivoli of especial attraction to the younger set, but since box-office receipts did not warrant a special showing of juvenile pictures for one performance only and since grown-ups do not as a rule care for juvenile pictures there was a quandary as to how to proceed. However, at one of the spring meetings of the committee, a woman in public relations work talked on this very subject and so inspiring were her remarks and so enthusiastic was she as to the probable success of the matinees in Rutherford that the task seemed to dwindle in magnitude and as a result it was decided to try as an experiment to present for the edification of the Juniors wholesome Saturday afternoon performances without changing the regular week-end program of pictures and still make the performance attractive enough to draw the young people.

"Before any concrete attempt could be made, however, it was necessary to have the full cooperation of the theater management, the consent of the Board of Education to go into the schools and advertise what was about to be done, and through other avenues of publicity make known to the general public the plan to be attempted. It is a matter of history that cooperation, consent and publicity were granted and having accomplished so much it remained only to arrange the programs themselves.

"The programs for the most part consisted of: Aesop's Fables, Pathe News, Comedy, Song Slide, Feature Picture, 'Surprise 'n' Party', which program any junior will admit is a full fifteen cents worth.

"The parties, the special attraction of the afternoon, have been of varied nature. One week there was a short instructional talk; one week the Girl Scouts pitched a tent on the stage and gave an interesting demonstration; one week a delightful skit was given by the Reading Club, and another week one of the juniors gave a beautiful dance.

"Such the Junior matinees for November and such the first step in 'Finer Films for Juniors'. There yet remains much to be done. The song slides have not been all to be desired nor has the comedy always been of the highest order though so far always selected. Features also could be improved somewhat. However, now that the Committee and the Management have one month's mistakes to profit by, and the knowledge that the public is behind the Junior matinee movement as shown in comparative box office receipts for October. There seems to be no reason why in time and with persistent effort there may be not only a program each

week end and Saturday afternoon especially of Finer Family Films but of exceptionally Fine Films for all the Family."

Children's Matinees

MRS. PIERCY CHESTNEY, president of the Better Films Committee, Macon, Georgia, outlined the committee organization and the methods used in providing programs for the Children's matinees.

The full outline of children's matinee programs for several months as presented by Mrs. Chestney will be printed in a later issue of this magazine, as a suggestion to other communities undertaking this work, or looking for new ideas.

(Continued from page 8)

say in "A Million and One Nights" points out that the great appeal of the motion picture is accounted for by the fact that it has catered to the two great interests of people—sex and conflict—and has handled these interests more openly and directly than any other medium.

Unfortunately, whether it be due to the tastes of the "low brow" public or lack of discernment on the part of producers, directors and scenario writers, there has been little or no treatment of some of the most acute economic conflicts of our day. The great human drama in the coal fields, steel and textile mills, and packing houses; the struggle of the Negro toward industrial and social freedom; the tragic effort of the immigrant to adjust his old-world standards to our industrial life; the recent pitiful plight of the farmer; none of these great epics of human suffering and striving have yet been adequately portrayed in the motion picture.

In the matter of sex, there has been only the most elementary portrayal of a theme with a thousand facets. In the movies the Triangle is indeed eternal. There is slight understanding of the fact that the real problem of marriage and the family today has to do with the psychological and economic awakening of woman; nor has the dramatic revolt of youth against the outworn standards of an older generation been more than a comedy theme. The ever present sentimental appeal of mother love in movie is boring and artificial.

There is but one way out, a change in the general quality of more of the pictures, so that they will depict real life values, while still preserving their emotional appeal. This can result only from a change in the demand of patrons, which will reflect itself in the long run in changed standards in the industry, for the ignorance and false notions of the average person underlie the existing defects in the pictures. The audience, or at least a section of it, must come to understand and request pictures that will really inspire them.

There are reasons for being optimistic about the future of the entertainment screen. In reviewing the rapid progress of a quarter century, any impartial observer will be impressed by the advance

that has been made. The pictures are much less crude and preposterous, and the audience more sophisticated than once; it takes more actuality to get over than was the case before the War. The film history of the movie as presented by the Board, is an impressive demonstration of this advance.

Publicists of the business make a fallacious plea when they claim that the appeal of the screen should be to all—child and adult, primitive and advanced man. For this general appeal is the very weakness that denies to the film, fulfillment of its possibilities for significant expression of feeling and thought. No doubt we have all been convinced that the film can embody the essence of art, through our observation of the exalting effect which perhaps a dozen great pictures have had upon the audience. Good pictures today which make an intellectual appeal are not commercially profitable; so the picture is denied its high destiny. True, there is now an impressive list of superior films, but they are all too few as compared with the many features that have won box office success; and they are incidental and experimental efforts. Moreover, they are largely unavailable, the producers must forget them for cogent business reasons.

The solution of the problem seems to lie in the organization of the superior audience, and in economic pressure for a form of distribution that will permit that audience to enjoy discriminating plays. True enough, the good film cannot have economic influence until its audience has been organized; but my own feeling is that in most large communities the audience for the cultural film is there for the asking.

Again, there are signs in the trade itself that the usual movie formula of success is not as easily applicable as in the past. The ornate mediocre feature falls between two stools; it satisfies neither the educated nor the ignorant masses. All are left dissatisfied by half-way products. Real plays for the one group and simple action stories for the other are needed.

So we may hope for the rapid growth of the little Photoplay theatre idea with smaller commercial special houses showing superior films to an audience gathered because it is seeking worthwhile entertainment.

A new form of distribution for what may be called the film-art type of picture, will appeal to the group that at present must make their choices at random, and frequently do not know about the good film until it is gone.

Upon such successful repertory programs as were given in New York this winter by pioneers in a new type of distribution and the spread of the idea in all large centers, the future of the motion picture as an art-form depends. The Better Films Conference should be uniquely concerned with this constructive development. Practical discussion of ways and means of aiding such a development by those who have the future of the motion picture at heart will be invaluable.

SELECTED PICTURES

for

THE FAMILY PROGRAM :: ::
:: :: :: JUNIOR MATINÉES
THE GENERAL AUDIENCE :: ::
:: :: THE MATURE AUDIENCE

Compiled by

THE BETTER FILMS NATIONAL COUNCIL

of

THE NATIONAL BOARD OF REVIEW

THE 1926-1927 Annual Catalog of Selected Pictures contains 454 pictures selected as interesting, entertaining, and wholesome, and among the "Better Pictures" submitted to the National Board of Review for consideration during 1926.

The pictures included are features and short subjects which are listed with their audience suitability, a valuable aid in discriminating theatre attendance and in program building for specialized showings.

TWELFTH ANNUAL CATALOG

Price, 25 cents

The National Board of Review of Motion Pictures

70 Fifth Avenue, New York City

NATIONAL BOARD OF REVIEW MAGAZINE

(Combining "Exceptional Photoplays," "Film Progress" and "Monthly Photoplay Guide")

Vol. II, No. 5.

May, 1927



An elephant attack in the picture "Chang" (see page 13)

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A Hint to the Wise!

IF YOU enjoy this issue of the NATIONAL BOARD OF REVIEW MAGAZINE tell your friends about it—tell them of this unique publication in the motion picture field—treat your friends by passing on to them news of something interesting.

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Contents for May, 1927

"The Bloodless Revolt"	3
The Story of Two Women <i>Betty Shannon</i>	4
An Aesthetic of the Cinema House <i>Seymour Stern</i>	7
King of Kings	11
<i>Exceptional Photoplays</i>	
Chang	13
<i>Selected Pictures Guide</i>	15-17

FEATURES

Afraid to Love	The Little Adventuress
Arizona Bound	Lovers?
Babe Comes Home	Mr. Wu
Broadway Nights	Outlaws of Red River
<u>The Brute</u>	Rookies
<u>Camille</u>	Rough House Rosie
Cheating Cheaters	See You In Jail
Convoy	Senorita
Frisco Sally Levy	Wedding Bills
Knockout Reilly	Whirlwind of Youth

NON-FEATURE SUBJECTS

Nature's Wonderland	Pathe Review No. 22
Pathe Review No. 20	Pathe Review No. 23
Pathe Review No. 21	Pioneer Instinct

SHORT COMEDIES

Alice's Circus Daze	Buster What's Next
Buster's Big Chance	Fighting Finish
Poor Papa	

Better Films Activities.....	18
------------------------------	----

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May, 1927

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“The Bloodless Revolt”

“IT was inevitable that the great movie audiences of the United States, numbering millions, would split into two camps—one huge, and one tiny. It is just an expected step in the march of a new art form . . .

The time has now come when the more intelligent devotees of the motion picture, realizing by experimentation that it can be more than two hours of escape from a rainy afternoon, have decided to break away . . .

Understanding this, the rebels of the movies have simply opened up a simpler, smaller and quieter tent just around the corner from the Big Top. They offer to intelligent civilized and curious people the new, thoughtful and often thrilling things that some movie-makers are attempting to create in the celluloid medium . . .

The product the Little Theatre will show will be films that an average manager would not touch with tweezers, usually. There will be photographic novelties, technical stunts, retitled or revamped or revived comics—in short, a free ranging up and down the field of film ideas, without regard to the wicket . . .

As you all know by this time, our own center of revolt, the Motion Picture Guild's Little Theatre will open next Thursday.”

There was no fooling when Leonard Hall, Dramatic Editor, wrote this in the *Washington Daily News* of April 1st, for the revolt was staged, mob and all, when Washington's Little Theatre of the Motion Picture Guild opened its doors to the discriminating “rebels” on the evening of April 7th. And from our observation we predict that it will always remain a Little Theatre in the sense of showing the unusual picture to the special audience but as far as physical elements go, it will of necessity become a “big” theatre. The invitation to partake of coffee perforce had to be declined for there was no room to manipulate a cup and saucer, the waiting spectators filled the lounge to overflowing.

Several causes may be responsible for this emphatic approval of the specialized motion picture theatre in the capital city. A contributing factor is the enthu-

siasm and experience of the sponsors of the plan. Mr. Nathan Machat, an exhibitor, and Mr. John Milligan, a newspaper man, had previously experimented with the idea of the unusual program theatre in the little theatre of the Wardman Park Hotel, in the residential section of the city, and their success there led to this larger enterprise of a special motion picture house for the intelligent movie-goer in the heart of the city.

Then, wisely, they chose as their opening bomb among the weapons of revolt the outstanding picture *Potemkin*, about which it is impossible to speak too much of praise, quoting from the NATIONAL BOARD OF REVIEW MAGAZINE on their initial program they say “As soon as the Exceptional Photoplays Committee of the National Board of Review had viewed *Potemkin* it realized that it had seen an unique entertainment and one which contained immensely important contributions to the theory of motion picture making. *Potemkin* is innovational both in subject and in treatment. Playing rings around the stage spectacle, it achieves its desired effects with the apparent effortlessness of all good art . . . The camera roves about with a sort of groping haste as a person actually on the scene might do . . . When Max Reinhardt, most famous European theatre impresario, saw *Potemkin* he said, ‘Now I am willing to admit that the stage will have to give way to the cinema.’ ”

Furthermore it seems the time is now ripe for the opening of this seed of the Little Theatre Idea which so long has lain dormant since its inception by the National Board of Review, these many years ago, many in motion picture terms, six or seven. It has been nourished from time to time through gratifying special invitation showings in Town Hall, New York City, under the auspices of the National Board, through special presentations of the Film Mutual Benefit Bureau, through the repertory programs of the Film Arts Guild, but now it is blossoming into its own with the advent of the Fifth Avenue Playhouse in New York City, The Kilbourn Hall showings in Rochester, New York, and now Washington with its Little Theatre of the “Great Idea.”—B. G.

The Story of Two Women

By BETTY SHANNON

Publicity Representative, Pathe's Educational Department

AS a sort of prologue to this article about the Educational Department of Pathe—I want to tell you a story about two women.

It was twelve years ago that two women called on Mr. John Collier, then actively connected with the National Board of Censorship (before the organization had changed its name to the National Board of Review), and asked him to tell them everything he knew about motion pictures.

At that time there was not much information to be had about "the movies," except that nearly everybody who prided him or herself on being "nice" did not approve of them. Really first class picture houses were comparatively few. The moral censors and uplifters of the community at large were already bent on the suppression of the new toy of the common people. The Women's Clubs were just commencing to become aware of the motion picture. The Mayor of New York had, not so long before, temporarily closed all the picture theatres of New York.

The National Board seemed to be about the only organization at the time that was trying to work out anything constructive with this new "step-child of the arts." It was natural that two women seeking for information of a constructive nature about "the movies" should seek out Mr. Collier, who, aside from being connected with the National Board, was also one of the rare individuals who saw visions of great usefulness and splendor for this "infant industry"—as it was wont to be referred to then, and has been ever since.

The two women who wish to know all about motion pictures, wanted to know it for a purpose. They had something in mind.

In a careless moment, one of them had let her children go to "the movies" with their nurse on a rainy afternoon when she and her husband had wanted to read a new book aloud. The children had come home highly excited, and with the details of a very lurid tale on their lips. Also the words of a very salacious song came forth in childish lisps from their adorable rosebud mouths as they wended their way up the stairs to bed. They had seen the lurid tale unfolded, and heard the salacious song at "the movies."

The mother was deeply stirred, and had called in her most intimate friend and neighbor to talk it over. The neighbor was also the mother of a young family. After visiting picture theatres in various neighborhoods and discussing the matter pro and con, they decided, sensibly, that motion pictures were here and

here to stay; that many children attended them; and that they might as well accept the fact and make the best of it.

They agreed, too, that censorship would not solve the problem of children and the motion picture.

It would be much better if the men who ran motion picture theatres would get pictures suitable for children and run them at special matinees for children, and then keep the children out of the regular shows for grown-ups.

Do you seem to have heard these sentiments before? Do they sound familiar, rather than daring and radical and original to you today?

Remember that it was 1915 and earlier that these two women were coming to these conclusions. They were among the first people to think out the idea of children's matinees for children. And they were *the first* women to make a success of children's matinees in New York City.

When one of these women was faced with the economic necessity of caring for herself and her family, these two friends began investigating the motion picture industry in earnest to see if children's matinees could not be put on a paying basis as well as a constructive one. It was then that they called on Mr. Collier, and on others who they thought might be in sympathy with their idea.

Mr. Collier gave them all the helpful suggestions he could, supplied them with names and addresses, and invited them to come back whenever he could be of service.

Though they met with all the snags that people attempting to put on children's matinees at that early day met with, chief of which was the lack of material suitable for successive programs, by the fall of 1916 they were successfully managing a chain of matinees in five different New York theatres, beginning with the Morningside Theatre on 116th Street.

The two women were Mrs. Elizabeth Richey Dessez and Mrs. Phillip Speed, both Virginians who were making Manhattan their home.

The experiment of running paying children's matinees in New York City attracted wide-spread attention. Mrs. Dessez and Mrs. Speed were much quoted and interviewed. They were invited to speak in public and be the honor guests at conferences and conventions.

And because they were interested in the idea of better films, and special programs and matinees as a solution to the problem of the child and the movie even more than in the success of just their own ex-

periment—they talked and gave interviews wherever invited. They shared as they learned. They told other women how to run and not run matinees for children (don't give them pictures that are too "educational"—children go to the movies to be entertained—was one of their first observations). They dug out satisfactory films for their own use, then passed the news on to other women. *Alice in Wonderland* was one of their standbys. They used it and recommended it, unhesitatingly, whenever possible because it was one of the few films that was eminently satisfactory for children's matinees—only to find out, later, that they were suspected, by many before whom they talked altruistically, of being in the employ of the producer who made it. Such is gratitude!

That first interview with Mr. John Collier of the National Board was not the last session that Mrs. Dessez, at least, was going to have with representatives of that organization, nor of it with her. For twelve years they have been firm friends and co-workers in the movement for the development of an enlightened public opinion about and use of, motion pictures.

The children's matinees engineered by her and Mrs. Speed were only the beginning for Mrs. Dessez of a career in the motion picture field. While Mrs. Speed went back to Virginia to live and work, Mrs. Dessez chose rather to go farther along the line and kindred lines in which she and her friend had pioneered.

An opening came for her to go to Chicago to do public relations work with Conquest Pictures. Do you remember them? They were the first experiment in family programs, and were produced by the Edison Company, and distributed through the George Kleine exchanges. The pictures were assembled into clean, well-balanced programs, and it was Mrs. Dessez's job to interest the club women and others among the socially minded members of the community in the programs.

That experiment went cheerfully on for a time, but was discontinued by this country's entrance into the war. But Mrs. Dessez's unusual acquaintance with the motion pictures in their social aspect gave

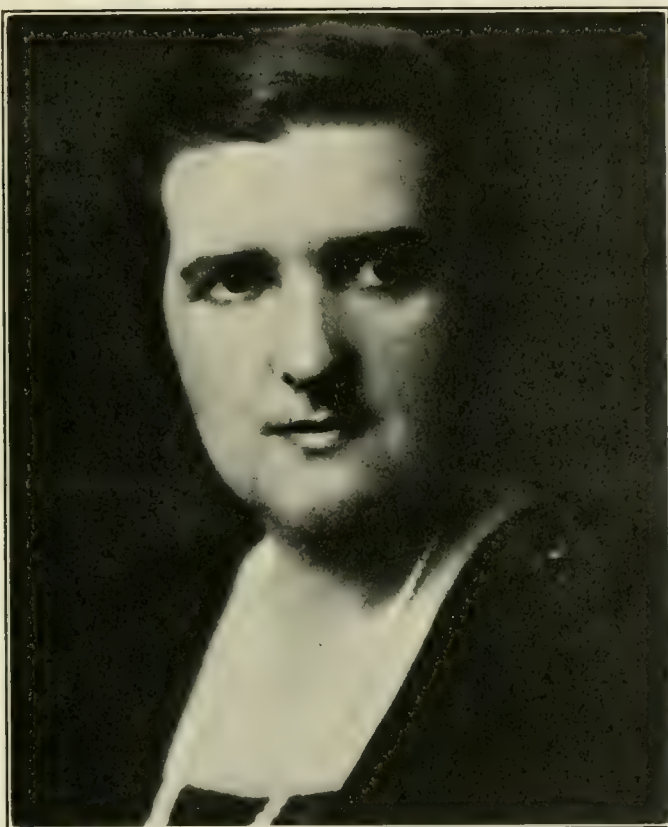
her ample work to do with the Motion Picture Division of the War Work Council of the Y. W. C. A., where she served with the committee which selected film for use in training camps, on ships and in recreational work overseas.

Five years ago Mrs. Dessez was made Director of the Educational Department of Pathe. That was in 1921. She has remained head of this department ever since.

The Educational Department of Pathe deals entirely with the non-theatrical use of motion pictures, the motion picture in its broader application, beyond the field of entertainment in the theatre, to its factor as a medium of teaching, of supplying cultural background, and of amusement in the school, church, industry, business, welfare or social work, and in women's clubs activities.

Pathe is the oldest motion picture company in existence today—and it is one, curiously enough, which has from the first had a far-sighted vision of the non-theatrical field. Long before the company established its Educational Department, it had begun saving worth while negative which had outlived its theatrical usefulness in the hopes of putting it into shape for out-of-the-theatre uses.

Most of the Pathe product in the early days—as it still is today—was short. Do you remember the novelty reels, the hand colored flower subjects, pictures of travel and in-



Mrs. Dessez, Director Educational Department of Pathe

ventions to which the Pathe rooster trade mark was early attached? This company was the first one to establish a newsreel which meant the accumulation of much that was of lasting and of historic interest in the way of news films.

When Mr. Elmer Pearson went into the Pathe organization as Vice President and General Manager in 1921, he found the company in possession of a library of many thousands of feet of what is known in the industry as "Educational film"—by that meaning such pictures as do not fall into the familiar classifications of drama, comedy or serial.

It happens that Mr. Pearson had been in the George Kleine office in Chicago at the time that Mrs. Dessez went there to interest the "better" pub-

lic in "Conquest" family programs. Mr. Pearson had been converted to a firm belief in the broad possibilities of motion picture usage beyond the theatre at that time—and still retained that faith when he went to Pathe.

One of the first things he did in Pathe was to organize an "Educational Department" with the idea of getting the Pathe library into circulation.

Mrs. Dessez, as Director, found herself faced with one of the largest and most entertaining problems offered by the motion picture.

Here was a mass of motion picture material of all kinds and descriptions to be sorted out and assembled and put together for a more or less hypothetical demand, which many people believed to exist, but which no one had really proved to be alive, at least in significant quantities.

What about classroom films? Much had been said about them one way or another. But would educators come to agree as to their teaching value? Would political and personal differences be overcome in such a way that any definite classroom pictures could succeed? Was it true that the average teacher wanted to bother with motion pictures, as an adjunct to teaching, anyway? Would the churches accept this new medium of expression in a general, and not a spasmodic, way? Would industry and business, social organizations and welfare groups really come to the support of non-theatrical pictures enthusiastically enough to make it worth any company's while to attempt to supply them?

An answer to all these questions, and countless others, Mrs. Dessez has tried to solve practically in the five years since she took the Educational Department of Pathe in charge. Her pioneer work has in many respects established and defined the boundaries of the so-called "Educational Motion Picture" field.

Today her department is supplying film to 15,000 non-theatrical customers.

Among the subjects which she has assembled for specialized uses are a series of "Screen Studies," including Biological and Nature Study subjects for the classroom, a "World Food" series, and a group of pictures of the Holy Land known as the "Pilgrimage to Palestine" series for churches. Out of Pathe News—the regular Pathe newsreel—she has built a current events course which is used in public schools in Boston, New York, Newark and other cities. It will be shown in a number of large Western school systems next year. At present she is having prepared a series of geographical films to be ready for school room use this fall, and her department has recently contracted for a series of twelve pictures for teaching the technique of as many popular sports, to be made under the supervision of the famous sport writer, Grantland Rice, whose "Sportlights" are known to theatregoers everywhere.

Outside of the special film which belongs to her department—Mrs. Dessez has the whole output of Pathe to draw upon, *after it has outlived its theatre usefulness*. Since the product of a motion picture company is aimed at theatre consumption, and draws its largest revenue from the theatre—every care is expended to protect the theatre exhibitor from non-theatrical competition, which might infringe upon his audience. All of these pictures are regularly classified in accordance with their possibilities for social, educational or religious uses and listed in a catalogue which is mailed to hundreds of interested persons.

The variety of the demands and requests which are made upon the Educational Department of Pathe for information or for film is never ending.

Women preparing talks for Missionary Societies, write in for information about missionary films. Flappers in the eighth grade at school want material for themes on "Motion Pictures in their Educational Aspect?" perhaps, and "would appreciate it" if the Director would sit down and answer a few innocent and naive questions which it would take five years of research and a library of books to answer. A few weeks ago the "Alimony Payer's Protective Association" wrote in for a list of films which could serve as propaganda material to be sent out with lecturers. They wanted films which would show the underhanded workings of unscrupulous divorce lawyers in unduly extracting large alimony from hapless husbands.

On the other hand representatives of foreign nations, presidents of colleges, committees of international import ask respectfully for facts and findings and co-operation and films.

It was of particular interest to Pathe that the National Board of Review should have chosen for the subject of the 1927 Motion Picture Conference the subject, "The Motion Picture, It's Broadening Influence and Uses." With this conference the non-theatrical motion picture seemed to come into its own.

"While the photodrama is working toward a greater power and proficiency, artistically, technically and thematically, the medium itself, as a machine, so to speak, is finding a new field of operation in educational, scientific, social betterment, religious and industrial directions," to quote from the purpose of the program of the Motion Picture Conference. "It is thus exerting a growing influence which will be tremendous in our society of tomorrow, upon, and finding a greater use by, teachers of all kinds, scientists in all branches, ministers of all denominations, and directors of great industries, in pursuit of their own activities and professions."

The Conference entered no field of discussion, made no suggestion of possibilities it seemed which

(Continued on page 18)

An Aesthetic of the Cinema House

A Statement of the Principles Which Constitute the Philosophy
and the Format of the Ideal Film Theatre

By SEYMOUR STERN

EVER since the inception of the moving picture as a popular entertainment, the only theatre it has known is the movie palace, a decorative elaboration of the so-called "legitimate" theatre and an architectural magnification of the old-time vaudeville house. Historically, the nickelodeon should be considered the only *actual* theatre cinema has possessed, for, while it was by no means the *ideal* theatre for this new art, it embraced the cardinal points of a house constructed, architecturally and psychologically, for and by the proper unit, the screen. It had pitch darkness, unbroken by ceiling lights or illuminatory distractions in the walls. It was small. It had barely any ornamentation. Simplicity was its most distinguishing characteristic. With its advance as a "big business" the moving picture has steadily, and naturally, wandered away from this "cradle-theatre", and built itself more stately mansions, and still more stately, gathering in and glorifying the splendors of every type of theatre and auditorium that has existed from Greece to the present, so that now a house designed expressly for the art is a definite aesthetic necessity. Such a house nowhere exists, and, until now, there have never been plans for one.

The first man to suggest this real cinema house was Alexander Bakshy. In his "Problems of the Artistic Kinema," in a book called "Aesthetic of the Theatre", he wrote a marvelously far-sighted essay in which he urged, apparently with some reluctance, the necessity of a moving picture theatre that would depart architecturally from the regular theatre. That the actual discussion of such a house is omitted, that a few words regarding his conception of the ideal film-theatre are annoyingly absent, are facts which seem to me entirely unaccountable; and except for a solitary admonition about the importance of the screen as the central point of the auditorium, Bakshy can be thought of only as having initiated a significant idea without having pushed it to its conclusion.

In the New York Sun of November 8, 1926, I attempted to revive this idea and carry it beyond the limits in which Bakshy had circumscribed it. Space restrictions made it necessary to leave out the most vital of my points, and the cinema house I wrote of resembled a plan without a philosophy. One thing was needed as a preliminary to the description of the house itself: a statement of the elements which constitute the cinema, and in conjunction with this, the statement of a requisite to be imposed upon a good film.

Screen presentation is first of all a two-dimensional

affair. This fact, coupled with its most fundamental non-functional attribute, silence, imposes upon a film the necessary condition of *shadow-silence*. Uncorrupted cinema, pure cinema, is not stereoscopic-cinema, not talking cinema, not color-cinema. Each of these three forms is the greatest of bastardizations, the most intolerable of abominations. Three-dimensionalism means reality in the everyday sense, the destruction of shadow. Vocalization means making the motion picture like the drama, the destruction of silence. Color means vitiating the one thing that makes for dynamics on the screen: the black-white scheme. The whole art of conveying a thought or an emotion by means of pictorial patterns consists in the exclusive and unbroken use of blacks, whites and greys with never a suggestion of so-called "natural" color, for black and white are in essence the two primitive, and, consequently, the only *true* natural "colors", and are alone capable of producing an emotional response in visual arts. It is this principle, together with the principle stated by Bakshy in the Introduction to "The Path of the Modern Russian Stage", that the perception of extension takes unconditional precedence over the preception of color in determining the "form, or individual identity of a work", which makes a good etching intrinsically more dramatic than a good painting.

It is, of course, never a question of mechanics. What if the Vitaphone were the supreme mechanical triumph of its kind? What if stereoscopes attained complete mechanical perfection? What if the color-film were the very mirror of nature? In each case the introduction of alien elements for communicative purposes automatically entails the annihilation of some quality, some fundamental entity, which to the status of the screen as an art-form is absolutely indispensable. It is not as though the *camera* were developed to an unrivalled capacity, for the camera is the original instrument. These other forms are extraneous to the cinema's creative instrumentation. They are implements of destruction, mechanistic leeches that suck out the aesthetic vitality of the screen's format, and not only do they fail to return something as an artistic compensation for what they take, but they inject a poison that seriously affects what little of its original integrity remains in the moving picture, making of it a hodge-podge of the stage, painting, and conventional reality.

Unless, therefore, we are prepared to think of the cinema at all times in its solid, primitive terms of

shadow-silence: silence, two-dimensional vision, black-white; unless we are enthusiastically willing to maintain an attitude of uncompromising hostility to the various corruptions now being foisted on, or being incorporated in, the cinema: the vitaphone, the stereoscopic-film, the "natural" color-film; and unless we subscribe to this triple condemnation on the philosophical grounds stated, making it a vital policy based on the statement of film-legitimacy, we cannot proceed with the issue, nor can we hope to acknowledge that a cinema-house such as the one proposed in this paper is aesthetically-sound. But then, not admitting these things, neither can we expect the moving picture to be itself.

I wish now to go on to the second part of the statement which I said was initiatory necessary to the conception of the film-theatre: the imposing of a certain *requisite* of the screen as a medium of expression.

Let us admit that the Aristotelian doctrine of katharsis, or the "effecting of purgation", as applied to the drama, is the highest demand yet made of any art-form. And let us further admit that the drama has only now and then, in the course of ages, given katharsis adequately and durably: in Sophocles, in the best of Shakespeare (in "Macbeth" pre-eminently), in Ibsen, in Ansky, in some of O'Neill, in varying degrees in the creations of other masters. The Russian novel has a nobler record in the matter of katharsis than has the drama; painting and sculpture, the two least dynamic, least religious, most aesthetic arts more often than not fail to produce even an emotional response, while music, unapproached, leads all other forms. (By a "religious" art I mean one in which the subjectivity of spectatorial contemplation is at a maximum, as in music and the cinema and occasionally, though never more than occasionally, in the drama. By an "aesthetic" art, on the other hand, I mean an art in which contemplation is at the maximum of intellectual detachment, as in painting. But the distinctions between "religious" arts and "aesthetic" arts may be detected to more complete advantage in the analytical study of the dynamics and mechanics representing each group. The religious arts will then be found to be more fundamental in their connection with the individual and life, and the aesthetic arts will be found to approach nearer to the condition of crafts. Thus, painting and sculpture are undoubtedly the least fundamental of the arts.)

Human living has changed since Aristotle, and now, living—as we must—in a state of superdeveloped mechanical achievement, katharsis alone is insufficient as the quality we have a right to demand of art. We need balm. We need something to take the place of the bridged rivers, the dying forests, the disappearing species, the evanescent romance which was Nature's. We need something to compensate

us for the annihilation of our romantic heritage, a heritage which automatically and all too obviously is destroyed in proportion as science and the scientific spirit advance. "We are crucified at the crossroads of Time and Space," wrote James Huneker, and forthwith described the seven arts as the "invention of men in revolt against the tedium of life"; and music, "the most soothing of the seven", as having "drugged his (man's) dreams and made fantastic the rude angles of concrete life." More than that, we have reached a state where a *wholesale* drugging, a *grand-scale* revolt, through an art, are more vitally needed than however great an aesthetic pleasure derivable from any medium of expression. It is inconceivable, of course, that the present mode of mechanistic civilization can be of duration, and, simultaneous with its disintegration, the function of art will change anew. In that case, we may hope for a resuscitation of the romantic ghost, for the return of annihilated forms, and for a society immeasurably less collectivistic, more individualistic, in its format and philosophy, than the present. Yet it seems to me that in spite of this highly desirable change, were it in time to be effected, so long as there are arts, one principle will predominate from this age henceforth—a principle, incidentally, contributed, or shall I say created, by this country—namely: that the aesthetic appreciation of the work of art of the future will be determined by the extent to which it permits the projection of the ego of the spectator into its *form*, resulting in a complete excitation of the emotional system; or, conversely stated, by the extent to which the work itself succeeds in impressing upon the spectator a complete *image-idea* of the *motivation* behind its conception. In a word, the religious type of art will predominate as being infinitely more capable of providing escape, as being infinitely more capable of intellectual and emotional substantiality by reason of its dynamic character, and as being infinitely more capable of achieving katharsis, than the less dynamic type of art. Then, when this art-form is developed to a plane of universal apprehension, the merit of every art-work will be determined by consideration of the *why* of it rather than by the consideration of the *how* of it. The sublimity of its achievement will be reflected by its *meaning*, in the impulse of its origin (the above-mentioned "motivation behind the conception"), and aesthetic disputes of *method* will be secondary. Equilibrium will *not* be the aim; but rather the more difficult task of eliciting a maximum amount of implicit neural reactions.

If the function of the cinema is this, what is, or what shall be, the function of the cinema-house?

Very simply, the function of the cinema-house, the reason we shall attend there, is *emotional experience*. (Is it necessary for me to add that the moving picture, because it presents the possibility of an abstract union with music, not destructive of its own intrinsic

silence, is inestimably more suited for the giving of this experience than any other arts?)

To conclude my digression, I should say that, based on the foregoing conditions, the requisite to be imposed upon the screen is *release*, escape. It must induce in us a tense feeling of exquisite emotional excitement combined with a sense of liberation from conventional reality. It must show us the way to freedom by making its two hours, or three hours, of presentation a moment of license in a day of repression; by consistently stimulating the emotional system in ever-fresh ways and from constantly unique angles. The shackles of mechanical reality must be broken; and cinema must break them!

"If alone our feeling for space be developed aesthetically by the possibilities of the film, as physically by the possibilities of the aeroplane, if alone this sixth sense grows subtler and sharper, we shall achieve a finer adjustment of man to his environment, a closer contact with the abstract and concrete worlds, a new harmony with nature and the universe. Man shall not only know by hypothesis that the earth is not flat or still, but shall feel, by sense and instinct, that it is round and in flight. He shall come to know the earth as his own house, though he may never have escaped the confines of the hamlet. The blurred narrow windows of his imagination may then become doorways—wide and always open." (Herman G. Scheffauer.)

In the cinema-house the unit of reaction *must* be the individual. The term "individual" is all-important, because, as I use it, it stands for the very antithesis of *mass*; and, as the unit of reaction, it stands in uncompromising opposition to the contemporary theatre of collectivistic reaction. The term "individual" needs no definition, but the term "mass" requires explanation.

"Mass," ostensibly, is a collection of individuals, and it may seem on that account that such a thing as "mass-response", "mass-psychology", "mass-spirit", etc., is either an absurdity or a distortion of terms, since, in each case, the thing qualified by the word "mass" is qualified actually by the expression "a collection of individuals", which means that a "mass-response" is a response of individuals, and a "mass-spirit" a spirit of individuals. Mass, in a word, does not exist as an original and independent entity except insofar as it is composed of individuals. As a compound, it must be reduced to its elements; and, its elements being individuals, all problems pertaining to mass must unavoidably be dealt with in terms of individuals. This would be true were it not for the fact that in the case of each of the three qualities mentioned—mass-response, mass-psychology, mass-spirit—several practical considerations prevail which completely invalidate this supposition.

First of all, it is a well-known observation that when people gather in crowds of great size, there is

a tendency to respond monkey-fashion to the stimulus. This tendency is heightened by the fact that many individuals who have no genuine emotional interest in the stimulus are swept into reaction, however feeble, by the pressure of those around them and by an uneasy self-consciousness which has no legitimate existence except that it can be traced to the emotion of *fear*. Self-consciousness, rooted in fear, is the basis for a third or more of the dynamic response at a patriotic parade or a war-time meeting. It is many a man's sole driving-power to cheer for a bad cause or yell for a piece of rag.

Second, a desire to experience the same enthusiasm or share the same feeling-of-the-moment moves many people to follow the rest, even though emotionally they experience nothing.

Third, there are those who *feel* all they do; those who yell because yelling is momentarily the only physical activity capable of relieving their pent-up sentiments; those who applaud because, intoxicated by the pressure of others supposedly appreciative of and reactive to the same stimulus, they are physiologically driven to the point where applause becomes a genuine necessity. Such reaction is the spontaneous applause which every playwright or director dreams will meet his work. It is the least representative of the mob-spirit because it has more of the personal, individualistic element.

Each of these three observations, however, demonstrates quite clearly what is meant by "mass-psychology", "mass-response", "mass-spirit". It amounts simply to this: behavior in a mob differs radically from behavior under non-collectivistic circumstances in that, in the mob, the *sense of individuality* is destroyed.

In the cinema-house, I hold, it is the individual, and not, as at present in the "palaces", the mass, that must be the unit of reaction; for, if emotional experience is the basic function of our idealistic film-theatre, then, to provide the utmost in the pleasure of this experience, we must build an auditorium equipped architecturally and psychologically to give the individuals who constitute the audience that complete freedom of *sense of being* which alone permits a subjective, emotional enjoyment. And this we are now prepared to do.

The initial requisite is darkness. Darkness: complete, solid, unbroken. Whatever lights are found legally necessary should be properly diffused and softened, and under no circumstances should the decorative lights one gets in the "palaces", be allowed in the ceiling above the orchestra, just above the audience, for these prove not only detrimental to the eyes but positively impedimentary to the spectatorial focus on the screen. Above all, however, the screen itself must be set off in an area of darkness designed to give it the utmost lucidity of appearance. It should be like the vision of another world, like some

hallucinatory sphere, passing uncannily before our eyes.

The second requisite, scarcely less important than the first, is that, in strict accordance, to make the theatre a cinema-house, in contradistinction to a theatre for the drama, *the proscenium arch must be abolished*. This abolition includes all forms and varieties of present-day theatrical architecture which in any way divide the house into two parts, that is, into a place for seeing and a place for being seen. It brings us to the first constructive principle in the format of the film-house.

Speaking of the screen as an architectural feature of the house, Bakshy wrote, in the previously named essay:

"To make that blank square on the wall as clearly a part of the picture-house as were the proscenium in the Greek theatre and the apron stage in the Elizabethan theatre presents a problem the solution of which will exercise much ingenuity on the part of the future art-workers of the kinema".

Ponder this, and then consider how little we have advanced to even a partial realization of that ideal! The screen is at present anything but "part of the picture-house". To make it this I have prescribed as an initial step, the abolition of the proscenium, and with it, the abolition of the stage. The stage will be unnecessary because in the film-theatre of the future, the human voice, either in the course of or auxiliary to a picture, will not be allowed, nor will "presentations" or "prologues". Let me now complete this edict for cinematizing the moving picture theatre with the third and consummatory requisite:

All architectural lines must lead to and meet in the screen, and the convergence of these lines must determine the shape of the auditorium.

In the ideal auditorium, the general direction will be one of *converging gradation*, ending, visually, architecturally and psychologically, in the screen. The whole interior will be emphatically triangular, and *the screen will be the apex of the triangle*. There will be no continuation on either side. The visual and psycho-emotional concentration effected by this compression of what is really the fourth side of a house into an area not an inch more than that occupied by the contemporary silversheet, will be tremendous. Even the ceiling will slope till it meets the screen-top, and *focalization* will be complete.

With darkness, elimination of the proscenium and architectural supremacy of the screen as the determinant of shape we have the cardinal points of our interior.

The next consideration has to do with the perfection of the *visual path*, that is, with the line of vision from the spectator's eye to the screen. In contemporary houses, this path, because of the awkward construction of the auditorium, is practically destroyed by intercepting obstructions, which prevent

it from being free. Yet nothing is simpler, nothing more obvious or more essential to the appreciation of a picture than that retinal experience should include the screen and *only* the screen. To be conscious of the hat or the head of a person seated a row in front is to destroy proportionately the psychological effect of the film. In the real film-theatre, therefore, there will have to be a marked elevation between each row of seats, so that Mr. Jones, who has never seen a great cinema before, will not be annoyed to the point of rage by Mrs. Pumpnickel's hat, or in case Mrs. Pumpnickel comes late, as she is most certain to do, Jones will be unaware that a figure is taking a seat in front of him!

Far more important than this, is the problem of the orchestra. Nothing is more disconcerting in the contemporary movie house than the presence of a body of musicians between the spectators and the screen. While the orchestra is not actually in the visual path, its position, accentuated as it is by the musicians' guide lights and the sound issuing from the instruments, constitutes a highly disturbing factor to that tensivity of emotional absorption in the screen which I regard as indispensable to proper perception. The sense of visual reaction is intruded upon; the spectator is made annoyingly conscious of his spectatorial role. All possibility of subjective emotional contemplation is destroyed. Therefore, *the music must be hidden*. I am in favor of placing an ensemble orchestra to the side of the screen, but this is a thing which can be decided upon only after considerable experimentation. In the film-work of the future, music will accompany the picture only when its employment materially aids the sensual or emotional phase of perception. It will not necessarily be played in a straight, unbroken score. Periods of silence will be long and frequent, interrupted or punctuated only by an occasional outburst of symphonic rhapsody to heighten the mood. And frequently, to strengthen the effect, the orchestra will be split, stationed on two sides of the screen and numerically arranged to meet tonal requirements.

In the ideal film-house, it is essential that the entire seating-floor space be elevated from the actual floor-level. The first row of seats will then correspond to the first row in our present-day balconies, and all succeeding rows will be proportionately raised. A real balcony will not be necessary. Between the elevated floor-level and the actual floor-level, there will be a minimum drop of six feet, occurring along the front row of seats. Between this row and the screen, a distance carefully measured according to the size of the latter. This, the chasm of darkness¹, is the only architectural feature in the nature of a
(Continued on page 19)

¹ This *idiot's void* which I have named "the chasm of darkness" is not to be identified with Wagner's "mystic abyss" at Bayreuth. Readers of this paper should note Donald Oenslager's mention of the "mystic abyss" in the January, 1927, issue of *The Theatre Arts Monthly*. What Wagner conceived was for enforced suggestive reaction, his orchestra being stationed beneath the audience. What I have conceived is primarily to facilitate perception by creating between the final portion of the visual path and a screen, a void.

The King of Kings

THE KING OF KINGS has come and conquered. That is as it should be, by any standard human or divine. It was eminently desirable that this picture should be a success. In fact it was almost essential. For a good deal was at stake. It was the motion picture's bid for sanction. To do something which hitherto, though not implicitly, had been denied to it. It was also a demand for a right to enlarge its field of expression, to have the same privileges as any of the other arts. At the same time it was a gesture of conciliation towards an opposition which, in varying degree, has come from religious interests ever since pictures first began to be made. Its task was to convince this opposition that it would help to do what the church was doing, that it could be sincerely interested in furthering the same work.

There is no exaggeration in saying that in many quarters the showing of *The King of Kings* had been awaited with mixed feelings. A person disinterestedly interested in the fortunes of the movies might well doubt the wisdom of the undertaking. Failure would have put the movies back in their place with a thud. It would have left them with the old suspicion of sin plus the new sin of sacrilege.

The apprehensions coming from religiously minded people were equally understandable. There was in the first place a vague doubt as to the propriety of showing the actual living figure of Christ, of having him appear in a theatrical setting in a motion picture house. Also, he might be depicted with denominational bias, leading to inevitable controversy.

Thus from every point of view, there was much at stake. But meanwhile this much advanced disputed picture had its premiere and we are in a position to record what has happened. *The King of Kings* has been received with a unanimity of approval perhaps never accorded to any other motion picture.

Of the picture as a whole the leading motion picture critics wrote as follows:

"So reverential is the spirit of Cecil B. DeMille's ambitious pictorial transcription of the life of Jesus of Nazareth, the Man, that during its initial screening at the Gaiety Theatre last Monday evening, hardly a whispered word was uttered among the audience. This production is entitled, *The King of Kings*, and it is, in fact, the most impressive of all motion pictures. To anybody, whether familiar or not with the making of shadow stories, this long series of animated scenes, with its fine settings, adequate costumes and uniforms and its host of players, is an extraordinary and unprecedented film undertaking."

—Mordaunt Hall, *New York Times*.

"*The King of Kings*, Cecil B. DeMille's new motion picture based on episodes in the life of Christ, began its engagement last night at the Gaiety Theatre. It represents a year of effort on the part of its director and his army of contributing assistants and gives to the screen an object of superb design, a richly composed, dramatically constructed, stirring and dignified reproduction of the coming, the persecution, the crucifixion and the ascension of the Saviour. To me it seems a triumphant achievement, a most satisfactory treatment of a subject colossal in content and to the average spectator baffling in contemplation.

"Mr. DeMille has approached with reverence and with notable good taste and sound perspective a task which called at once for intellectual appreciation, liberality of conception and expertness of technical facility. There can be little question that he has wrought a transcript which reflects quite enough of the works of the Christ to explain His mission and His reputation. To reveal it, what's more, as it has not been revealed by word or hand of man before."

—Quinn Martin, *New York World*.

"Mr. Cecil B. DeMille, glorifier of the Ten Commandments, presented his long-awaited cinema version of the passion play to an expectant audience at the Gaiety Theater last night. *The King of Kings*, as the distinguished director calls his picturization of the last three years in the life of Christ, was revealed as a handsome, dignified and generally tasteful photoplay spectacle, full of excellent acting and admirable pictorial effects. . . . The second section, although from the betrayal of Christ in Gethsemane, through the passion, death and resurrection is not only beautiful and reverent, but also dramatic and moving. This part of the photoplay stands, it is to be suspected, among the heights achieved in cinema spectacle."

—Richard Watts, Jr., *Herald-Tribune*.

"Barring a certain necessary sluggishness, the film is admirable as a dramatic effort. In the first place, its subject matter is drama—the oldest and most effective drama in the world and in the second place the film is extremely well acted, directed and lighted. True, here and there it resembles those Biblical postcards that used to be donated to one at Sunday school, but this

cannot be said to be a fault in any way. Most of the time, however, *The King of Kings* is a very beautiful study in religious worship, flowing masses and excellent groupings. The Crucifixion sequence is perhaps what is called a high peak in the history of the cinema. Although taken in the studio, the lighting and background of the three bleak crosses call to mind paintings of great beauty."

—John S. Cohen, Jr., *New York Sun*.

"The desire to please everybody, of whatever creed, is evident throughout *The King of Kings*. Stern determination to cling to the letter of the New Testament is everywhere apparent. Nearly all the subtitles are direct transcriptions from Matthew, Mark, Luke and John, and lest any one doubt it, the reference to chapter and verse is given in the lower right-hand-corner."

—Wilella Waldorf, *N. Y. Evening Post*.

"Yester eve., at the Gaiety Theatre, the tragic, dramatic last years of the Christ's life on this planet inspired, tore and soothed a widely varied audience into tearful reverence as Cecil DeMille's *King of Kings* spun its story of faith and suffering on the silver sheet.

"*King of Kings* is a symphony of beauty. Its scope is vast; its action dignified and momentous; its backgrounds a peopled mirror vitalizing gorgeous settings."

—Dorothy Herzog, *The Mirror*.

"*The King of Kings* is a breath-takingly beautiful production of pictorial magnificence."

—Rose Pelswick, *New York Journal*.

The dramatic and pictorial interpretation of Jesus also received unstinted praise. Some of the leading critics commented upon the work of H. B. Warner in the following fashion.

"First, of course, there is H. B. Warner's beautiful portrayal of the Christ. Few actors have faced such a problem of characterization as confronted Mr. Warner in his work. It would have been so easy, on one hand, to make the cinema Christ a posing, self-consciously noble, unbearably righteous individual of ecstatically noble mien, or, at the other extreme, just a Hollywood he-man dressed in flowing garments. Warner steered a brilliantly successful course between the two perils. Managing in some amazing way to inject a real note of spiritual nobility into his performance, he made his Christ at the same time a quietly humorous, honestly human individual, with a touch of gentle melancholy in his being. Full

of a smiling comprehension, He was yet capable of the burning indignation that drove the money changers from the Temple."

—Richard Watts, Jr., *Herald-Tribune*.

"Mr. Warner, as the Christ, seemed to me to be very near to perfection in his portrayal, and although it has been questioned rather widely as to whether the man proved capable of imparting to the role the essential quality of spirituality, I fail to see wherein he has missed the point. He appeared to me to embody with all conviction the tragic, tender, hopeful and sacrificing Master, and at the same time it is true enough that in his characterization there was, too, something of Jesus, the man who knew how to rise to wrath."

—Quinn Martin, *New York World*.

"Warner is superb as Christ. His eyes and facial expression portray Him as a human, understanding soul, and his movements are graceful and poetic."

—John S. Cohen, Jr., *New York Sun*.

"It would be hard indeed to find an actor better fitted to undertake the role of the Christ than Mr. H. B. Warner. Too much cannot be said in praise of his deeply thoughtful performance."

—Wilella Waldorf, *N. Y. Evening Post*.

"H. B. Warner, as the Christ, gives a superb performance. He moves with a slow dignity, a spiritual humility, a radiant kindliness."

—Dorothy Herzog, *The Mirror*.

The King of Kings was shown to a large and representative committee of the National Board, numbering upwards of sixty persons. It was unanimously voted that *The King of Kings* represented a unique effort, meriting the fullest endorsement of the Board. The general feeling was that this picture should not be judged by the ordinary dramatic or theatric standards, that the nature of the subject made such criteria seem out of place. Rather it was to be considered a reverential picturization of historical and divine events whose spiritual force needed no further accentuation. The very slowness and leisurely unfoldment of the story resulting often in the achievement of practically still pictures, skillfully composed under the inspiration of famous sacred paintings of the old masters supported this interpretation.

High tribute was paid to the directorial skill and judgment of Mr. DeMille as well as to the performance of H. B. Warner. The general setting and the historical detail were also made the subject of much favorable comment.

(Distributed by Producers' Distributing Corp.)

EXCEPTIONAL PHOTOPLAYS

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A department devoted to an impartial critique of the best in current photoplay production. Each picture before being listed, is thoroughly discussed by a volunteer committee composed of trained critics of literature, the stage and the screen, who are the sponsors of this department. The printed reviews represent the combined expression of this committee's opinions. The reviews aim to convey an accurate idea of the films treated, mentioning both their excellencies and defects, in order to assist the spectator to view the productions with increased interest, appreciation and discrimination. The reviews further try to bring to the attention of the reader of special tastes or interests, or of severely limited time for recreation, those photoplays which genuinely contribute to the art of the screen.

SECRETARY
AND
DEPARTMENT
EDITOR

ALFRED B. KUTTNER

Chang

Directed and photographed by { Merian C. Cooper
Ernest Schoedsack

IN *Chang*, Mr. Merian C. Cooper, the producer of *Grass*, and his collaborator, Mr. Ernest Schoedsack, have made a picture that combines two virtues. The picture has decided artistic and ethnological merit; it is also highly dramatic, entertaining according to theatre standards, and should therefore prove a box-office attraction of the first magnitude. Every exhibitor in the country should strive to show this film. Thus, the success of *Chang* ought to go far to prove that a picture can be artistically sincere, though lacking in a heroine and a collar-advertisement hero, and that it can have a fine informative content, while at the same time standing side by side at the box office with the so-called dramatic, fabricated product. For this reason, *Chang* is highly encouraging to those who are looking for the advance of motion picture art and a broader scope of subject matter in pictures designed for the entertainment of the masses. Where *Moana*, *Nanook*, and *Grass* have as yet made a limited appeal, *Chang* is sure to tauten the interest of mass audiences, assure them that a film based on the drama of alien people can be an arresting spectacle, and that

the magic of the camera on the stage of nature can indeed be more compelling than on that of the studio.

Chang tells the simple story of a family's life in the Siam jungle, the dangers encountered, the intense adventure denied to us of the civilized, mechanical

world. The gain seems to be on the side of the primitive people, ethnically and romantically, and in sheer feeling for life and its toil. Kru, with his charming wife, Chantui, their delightful children, their fascinating variety of livestock and pets, their house on props in the jungle wilderness, and their instinct for home-building and making, seem to have all the better of it. Battling their dangerous neighbors, the wild animals that prowl around them, moving, as it were, through the front garden in the night, seems to be partly in the nature of a game—a blood-thrilling excitement to be experienced at almost any hour of the day. In the course of the film we see leopards and tigers trapped



and executed, a whole herd of elephants ("changs") corralled, captured and subdued, numerous strange and smaller animals taken alive to enliven the nursery of Kru's children, and a number of monkeys made household pets that go far to establish conviction in the fact of evolution. *Chang*, shown to the jury in Dayton, would probably have left Scopes unconvicted.

One of the nicest people in the picture is Bimbo, Kru's monkey, a permanent fixture in his family, a most amusing, useful, and companionable person, with a genuine screen personality—one of the best pantomimic artists, in fact, yet seen in pictures.

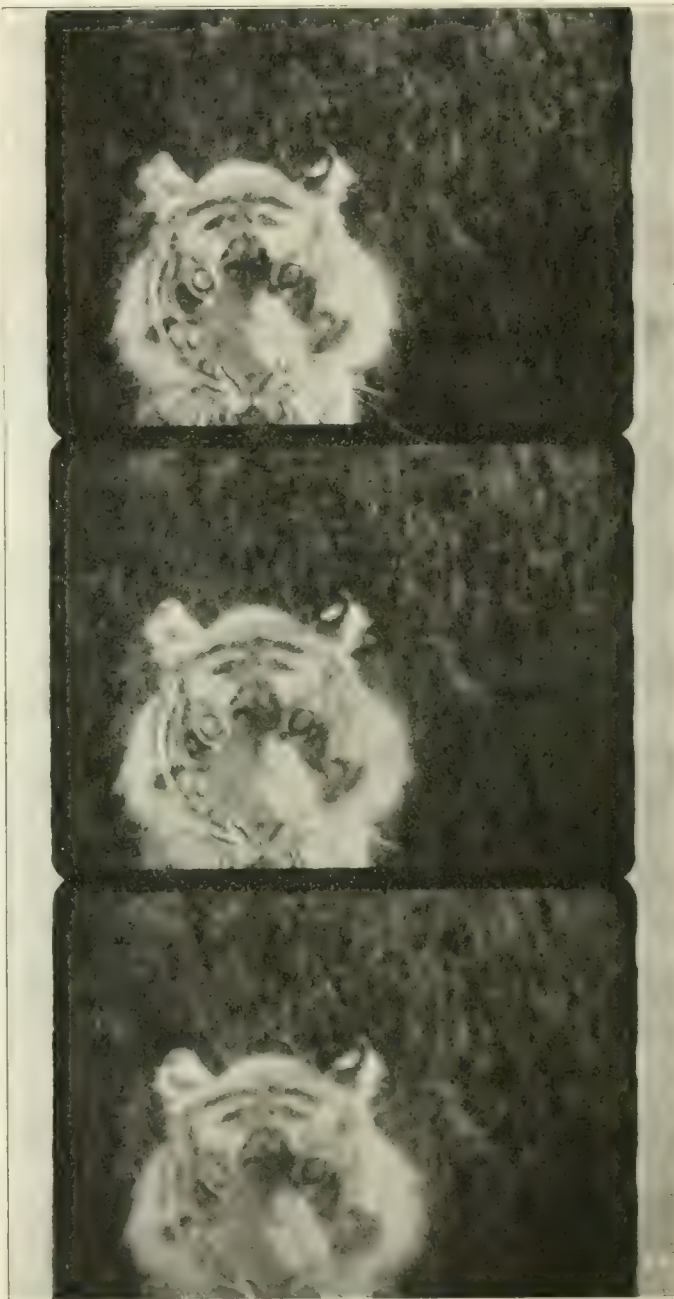
For dramatic effect the adventures of Kru have, of course, been bunched and compacted into a single knot of jungle adventure. The picture unravels swiftly, showing Kru trekking to the jungle from his native village (Kru is a true pioneer); the building of his flimsy home on stilts to set his family and himself high above the reach of the fangs of leopards, tigers and snakes; the killing of the leopard that calls nightly to commit murder on his goats; the tiger hunt for which his brethren of the village come out to help him; the general raid on the wild beasts of the vicinity; the capture of a baby elephant which is at once rescued by its irate mother; the ponderous lady tearing down Kru's home to get her tethered offspring free; the flight of Kru's household through the night-jungle before the rumor of an approaching elephant army; and at last the slow-moving charge of the pachyderm herd through the village, which is left a total wreck, ending in the capture of the herd by the despoiled villagers.

This is certainly all very exciting, and entails the most remarkable photographing of a great variety of animals in their wild state yet seen on the screen. The most dangerous of the big jungle cats have been shot by the camera close-up. As nature study and exposition of big game trapping nothing to equal *Chang* has been produced. For all of this is photographed with conviction and imagination, and man, gleeful and adventurous in the hunt, using for the most part primitive ingenuity, emerges as the conqueror over the most unruly of his brother beasts.

To some it will seem that the elephant charge is to a great extent fabricated, that it is lugging hokum tactics into the jungle to stage a movie spectacle; it is certainly true that this action, together with Kru's Griffithian flight before the approaching monsters, is the least convincing section of the picture. But in its skill, its natural comedy and drama, *Chang* is a masterpiece of its kind, packed with situation and

the spirit of man in cheerful contemplation of his difficulties and problems, and accomplishing the winning of his needs. And throughout the picture the spirit of the pioneered wilderness prevails, the jungle waves its tree tops in mystery, adventure waits in the long, hot grass, and the sweat of man at toil and the sometimes tragic irony is symbolized by the little dry patch for the growing of rice that Kru wrenches from the dry tangle of jungle before his home, and which is uprooted at harvest time by a marauding elephant.

(Produced and Distributed by Paramount)



Short subjects of unusual merit have been rare and therefore it was with a sense of satisfaction in a new discovery, almost that the Exceptional Photoplays Committee of the National Board was able to give hearty endorsement last spring to *The Vision*, a two-reel technicolor film distributed by Educational Film Exchanges. This spring brings new laurels to the picture, for it has been awarded the Riesenfeld

Medal as the outstanding short subject of the year 1926. The award which is based upon the judgment of a jury of exhibitors, was made to Romance Productions as producer of the film. Mr. Eugene H. Roth, who is president of Romance Productions shares honors with Mr. Arthur Maude, author and director. The film is a photo-narrative of real value and conspicuously worthy of this honor.

SELECTED PICTURES GUIDE

Review Committee

Consists of approximately 250 trained members representative of widely varied interests who volunteer their services for the review of pictures.

A department devoted to the best popular entertainment and program films. Each picture is reviewed by a committee composed of members from the Review Committee personnel. Their choice of the pictures listed is based upon principles of selection developed through long study of what constitutes a good picture from the standpoint of entertainment value. The findings form a composite opinion of each committee's views and upon this opinion are based the short reviews and audience recommendations of the pictures appearing in this department. These reviews seek to bring to the reader an unbiased judgment of the pictures most worthy of popular theatre patronage and most helpful in program building for special showings of selected entertainment films.

Department Staff

ALFRED B. KUTTNER
FRANCES C. BARRETT

Editor

BELTINA GUNCZY

"SELECTION NOT CENSORSHIP—THE SOLUTION."

Key to Audience Suitability

General audience (composed principally of adults). Pictures primarily interesting to adults—but pictures not ordinarily recommended for boys and girls may be included in the list if the presentation is not objectionable for them.

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classification.

*—Pictures especially interesting or well done but not necessarily "exceptional."

*Afraid to Love

Directed by E. H. Griffith
Featuring... Clive Brook, Florence Vidor
Play "The Marriage of Kitty" by Fred de Gresac and F. de Croisset.

A ROMANTIC story of a marriage pact. A young Englishman engaged to a girl is forced through his uncle's will to marry some other woman in order to inherit the fortune. His lawyer, desiring to get his client out of the clutches of his fiancée, knowing her to be an adventuress, and also wishing to aid his beautiful but poor cousin, offers to supply a temporary wife and it is planned that the fiancée is to go on the wedding trip with them. With the aid of a severe looking hat and spectacles, belonging to the lawyer's stenographer, his cousin is introduced and engaged for the job of temporary wife. After the wedding the bride changes into her lovely clothes and looking her own charming self she appears as a dream to her husband and a menace to the aspirations of the fortune hunter, who is shown bidding good bye to her lover. In Paris a scheme is planned by the lawyer and aided by the young wife, so that when the stage is all set for the big scene of the wife being discovered in her room with another man, she is discovered in the arms of her husband and they both look very pleased.

For the general audience.

(Paramount—7 reels)

Arizona Bound

Directed by John Waters
Featuring Garry Cooper
Story by Zane Grey

WESTERN romance in which a lovely white horse named "Flash" takes a leading part. The usual story of cattle rustling, the poor little heroine in distress, some heavy villains, and the "Johnny-on-the-spot" hero on a flashing white charger, all told against a background of hills and plains, brooks and beautiful cloud effects. Above the average Western drama.

For the family audience including young people.

(Paramount—5 reels)

Babe Comes Home

Directed by Ted Wilde
Featuring "Babe Ruth"
Short story "Said With Soap" by Joe Beaumont

AN excellent comedy of romance and baseballs. "Babe Ruth", the well known star of the diamond, makes a home run into the heart of a girl. Just before the big game of the season when everything depends on "Babe", he has a falling out with his fiancée because she wants him to give up chewing tobacco. Unhappy, he goes to the bat without his usual plug of tobacco. It is the ninth inning and all is lost unless "Babe" makes good. The crowds are yelling to put him out of the game, when our heroine comes to the rescue with a plug of tobacco, the game is saved and peace restored. There is good comedy especially on the part of Louise Fazenda, who plays the heroine's girl friend.

For the family audience including young people.

(First National—6 reels)

Broadway Nights

Directed by Joseph Boyle
Featuring Lois Wilson
Original screen story by Norman Houston

DRAMA of a vaudeville pair and their small daughter. The husband gambles their money away, so when the wife gets a chance to star in a musical show, she takes the child and leaves him. The husband learns of her success but is told by her director, who wants to marry her himself, that he will spoil her future and the baby's by his attempts to see her. Later he is in the theatre at the time they

have a dress rehearsal, and when the wife, because she is unhappy, is unable to play her part, her director relents and the two are re-united.

For the general audience.

(First National—7 reels)

The Brute

Directed by Irving Cummings
Featuring (Monte Blue)
..... (Leila Hyams)
Novel by W. Douglas Newton

"EASY Going" Martin, foreman of the Lone Star ranch, has a hard time keeping his cowboys from putting in all their time at Felton's nearby dance hall. A mysterious girl stalls her Ford near the ranch and drinks some poisoned well water before he can stop her. As she recuperates he falls in love with her but is very much surprised to find her later at Felton's resort, which he has been commissioned to buy out by the ranch owners. He is drugged and robbed so that he is dismissed in disgrace. Later he turns up at an Oklahoma oil boom town where Felton has opened a new place with the girl as the chief attraction. He also meets a former cowboy pal whom he had often helped financially and who now insists upon his sharing his newly found oil wealth. When he finds that the girl is really helping her brother whom Felton controls on account of a thoughtless embezzlement, an inevitable clash results and "Easy Going" becomes a fighting "Brute".

For the general audience.

(Warner Bros.—7 reels)

Camille

Directed by Fred Niblo
Featuring Norma Talmadge
Novel by Alexander Dumas

LAVISHLY produced romance of a modern Camille. To escape the harsh treatment of her step-mother Camille accepts the luxuries offered her by a Count. Tiring of him she goes out for bigger game. Finally real love and romance enter her life when she meets young Armand Duval. They have a short and happy time together in a romantic rose covered cottage, but when Armand's father asks her to give up his son, she does so and dies lonely and unhappy, surrounded by the luxury which no longer means anything to her. It is only after her death that Armand, who buys her diary at the

public auction of her things, learns of her great love for him and her sacrifice for his future.

For the mature audience.
(First National—9 reels)

Cheating Cheaters

Directed by Edward Laemmle
Featuring Betty Compson
Play by Max Marcin

A CROOK drama. Plots and counter-plots, stolen jewels and detectives. Two gangs of crooks cheating each other and a girl detective cheating them all, in order to expose them. Cupid also plays his part bringing romance into the life of the girl detective and one of the crooks, who has reformed.

For the general audience.
(Universal—6 reels)

*Convoy

Directed by Joseph C. Boyle
Featuring {Dorothy Mackaill
 {Lawrence Gray
Story "Song of the Dragon" by John G. Foote

DRAMA of the World War, telling of a girl's sacrifice for her country. Unable to explain her presence in the apartment of a notorious spy, her brother and fiancé depart believing her false to them and to the cause they serve. Only the pleading look in her eyes remains with them and when her brother dies he begs his pal to go back after the war and seek an explanation of her behavior. In the meantime the girl has been treated as an outcast and has spent a year in prison. It is not until after the war is over that the information of her glorious service to her country, in capturing the spy and breaking up a dangerous spy system, is made public. She is rewarded both by the government and by the love and trust of her fiancé. Interesting picture with the United States Navy's cooperation showing the convoys and the battleships.

For the general audience.
(First National—8 reels)

Frisco Sally Levy

Directed by William Beaudine
Featuring Sally O'Neil
Original screen story by Alfred Cohen and Lew Lipton

JEWISH-IRISH comedy-dramas, turned out in ever larger numbers, continue to run true to form. Where so much of the action and characterization are bound to be stereotyped it is refreshing to find an added dash of good spirits and individualized acting. Here we have a timid pants presser whose religious persuasion you may guess for yourself, fortified by an aggressive Irish wife quite competent to handle bullying customers who like to have their pants creased without paying for the service. Sally, the frisky daughter, though courted by an Irish traffic cop who is evidently just the man for her, is intrigued by a villain in a racing car. The scene where he comes to visit Sally in her home is greatly enlivened by the doings of Sally's two younger brothers who set about to

embarrass her and play pranks upon her suitor. The traffic cop takes a hand when the suitor shows his villainous intentions and has no difficulty in proving his Irish superiority.

For the general audience.
(Metro-Goldwyn—8 reels)

Knockout Reilly

Directed by Malcolm St. Clair
Featuring Richard Dix
Story "The Hunch" by Albert Payson Terhune

A YOUNG iron worker trying to save his sweetheart from the clutches of a prize fighter becomes involved and is railroaded to jail. When he is discharged, for good conduct, he starts fistic training himself. He forces his enemy to fight him for the championship and is able to knock him out. His name is cleared and he marries the faithful girl.

For the general audience.
(Paramount—7 reels)

The Little Adventuress

Directed by Cecil DeMille
Featuring {Vera Reynolds
 {Victor Varconi
Play "The Dover Road" by A. A. Milne.

WHEN a wife runs off with another man and her husband follows suit with another woman and both couples accidentally have to take refuge in the same luxurious ranch, the tabloid possibilities of the situation are apparent. Much depends, of course, upon the host. If he is tactful the imminent scandal may be avoided. But if he promptly falls in love with the charming girl, who thinks she must marry an already married man, new complications may arise. Victor Varconi as the host is both tactful and susceptible. He brings wife and husband together again by ridicule and discomfiture of their respective infatuations and by getting the girl to see that a good and unmarried host is much more attractive than a somewhat shamefaced married man. The whole intrigue is carried off in a light and airy manner with many good comedy situations.

For the general audience.
(Producers—7 reels)

Lovers?

Directed by George M. Stahl
Featuring Ramon Navarro
Play "The World and His Wife" by Joseph Nirdlinger

THIS picture projects a powerful story of the evils of gossip and the tragic consequences that may sometimes follow in its wake. The action takes place in Seville where a Spanish nobleman, Don Julian, and his young wife Teodora, become the subject of talk because their house is open to the handsome Ernesto whom Don Julian treats almost as a son. The relation between Ernesto and Teodora is purely platonic but the gossips will not have it so. Don Julian refuses to believe the talk. Ernesto has meanwhile challenged the chief slanderer to a duel and Teodora visits his apartment to try to prevent the encounter. Don Julian

finds her here, and believing the worst, fights in Ernesto's place. He is killed and Ernesto in turn kills Teodora's trader. Love now unites the two young people. All the parts are well acted and the story enrolls naturally while carefully avoiding any obvious melodramatics.

For the general audience.
(Metro-Goldwyn—6 reels)

*Mr. Wu

Directed by William Nigh
Featuring Lon Chaney
Story "Alonzo the Armless" by Henry Maurice Bernon and Harold Owen.

A ROMANCE of the East. An American boy comes to China and there falls in love with a Chinese girl. In a beautiful garden amid cherry blossoms, they enjoy love and romance until the girl's father discovers their secret. Because of her betrothal to a Chinese boy the father is forced, according to an old tradition, to kill her. He then seeks revenge on the American boy who has caused his beloved daughter's death, but is prevented by the boy's mother.

For the general audience.
(Metro-Goldwyn—8 reels)

Outlaws of Red River

Directed by Lew Seiler
Featuring {Tom Mix
 {Marjorie Daw
Story by Gerald Beaumont

TOM MIX provides good entertainment in his latest Western which, while not departing very far from the beaten path, contains a good many thrills. Tom is very much interested in running down a gang of outlaws who attacked a prairie schooner many years ago killing the owners and carrying off a little girl leaving Tom behind who was then only an urchin. Now as a Texas Ranger he is after a gang which makes clever use of a young girl in holding up stage coaches. He tracks them down to their almost inaccessible retreat in the mountains and captures them after a spectacular siege. They turn out to be the original gang which attacked the prairie schooner and made the girl an unwilling partner to their subsequent crimes. They are duly punished and Tom finds the girl very attractive, helped no doubt by the vivacious interpretation which Marjorie Daw gives to the part.

For the family audience including young people.

(Fox—6 reels)

Rookies

Directed by Sam Wood
Featuring {Carl Dane
 {W. K. Arthur
Original screen story by Byron Morgan

ROOKIES is another comedy of army life full of good fun and easy laughter. The action takes place in a modern summer training camp whither many young men depart annually to learn a bit of soldiering. Our hero goes there through necessity rather than from patriotism, when the judge offers him this

opportunity to escape thirty days in jail for speeding. His main worry at the camp is a bullying sergeant who has a grudge against him. The situations are all built upon sympathy for the little fellow who bests the big sergeant in the field of love as well as in the field of honor. They are rivals for her hand of the judge's daughter and the little fellow shows his prowess by rescuing her from a balloon that has gone wild, in which the sergeant through his fear of dizzy heights finds himself very uncomfortable.

For the family audience including young people.

(Metro-Goldwyn—7 reels)

Rough House Rosie

Directed by Frank Strayer
Featuring Clara Bow

Short story by Nunnally John

ROSIE, a daughter of the East Side, wants to become a "lady". Deciding to follow the prophesy of a fortune teller, she enters a cabaret show, and there meets men she considers much above her prize-fighting lover. She is taken by one of these society men to a party where she discovers that "the Colonel's lady and Judy O'Grady are sisters under the skin", and she realizes for the first time that her prize-fighter, while not a gentleman by the laws of society, is far more of a gentleman than the society men she had met.

For the family audience including young people.

(Paramount—6 reels)

See You in Jail

Directed by Joseph Henabery
Featuring Jack Mulhall
Story by Wm. H. Clifford

COMEDY of an enterprising young man, who accepts the offer of a wealthy man to take his place in jail at ten dollars a day, so as to allow the wealthy man to go on his vacation. In jail the young man poses as the wealthy man and puts through a big deal using the other man's name. When he is about to be charged with perjury, the wealthy man's sister, whose initial is the same as her brother's, claims that the transaction was made at her request and the papers were signed with her name. Of course she has fallen in love with the young man so that he wins her and also a large fortune through the investment made in jail.

For the family audience including young people.

(First National—6 reels)

Senorita

Directed by Clarence Badger
Featuring Bebe Daniels
Original screen story by John McDermott

LIGHT comedy-romance of an old man, a resident of South America, who stays North just long enough for his grandson to be born, but not long enough to find out that his grandson is really a granddaughter. Years later he sends for this grandson who goes, posing as a boy, and helps the old man win the war against

his neighbors, who are stealing his cattle. Only when she is injured in a duel with the innocent cousin of the enemy, is it revealed that the grandson is really a granddaughter. Of course she has fallen in love with the cousin of the enemy-clan so that peace is restored. Bebe Daniels is good although inclined to overdo the Douglas Fairbanks acrobatic stunts, while the story though improbable is good entertainment.

For the general audience.

(Paramount—7 reels)

Wedding Bills

Directed by Erle Kenton
Featuring Raymond Griffith
Original screen story by Grover Jones,
Keene Thompson and Lloyd Corrigan

COMEDY of a bachelor who acts as best man to all his friends, vowing that he will never be caught up in Cupid's net. He reckons without a pretty girl who makes her appearance in a jeweler's as the young man is buying a diamond necklace on approval to help a friend out of a difficult situation. After a great many antics and much chasing of a love bird who had made away with the necklace, things are adjusted and the confirmed bachelor is an easy prey for Cupid's dart.

For the general audience.

(Paramount—6 reels)

The Whirlwind of Youth

Directed by Rowland Lee
Featuring Lois Moran
Novel "Soundings" by Hamilton Gibbs

A WORLD WAR romance. A young English artist goes to Paris in quest of the great adventure, love. But falls in love with a boy who thinks girls are all alike, meant to be kissed. He does not recognize the difference between the careless love-making of the girls he has known and that of the little English girl who loves only once and for all time. Not until he has entered the World War does he become worthy of her and when they finally meet again on the battlefields, where she is driving an ambulance, they are married. Interesting picture though not accurate in all details.

For the general audience.

(Paramount—6 reels)

NON-FEATURE SUBJECTS

Nature's Wonderland

(World We Live in Series)

Striking scenes of the Rocky Mountains and the Yosemite Valley.

For the family audience including children.

(Fox—1 reel)

*Pathe Review No. 20

Flapper Flippers, How They Keep that Schoolgirl Complexion; Japan's Grand Canyon, by the Kumano River, Old Iron-Hides, Elephants.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 21

Fabricating for Fashions, At the silk mills in Russian Turkestan; Virginian Types, Blue Ridge Mountaineers; With the Putnam Expedition to Greenland.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 22

Terpischore, The Temptress, Lure of the Dance; Penetrating The Stream of Life, Wonder Workers of the Blood; The Fashion Farmer, Wisconsin Fox Raiser; The Geysers of the Yellowstone.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 23

The Fine Art of Dry Point Etching; Peaks of the Priests; Sacred Diamond Mountains of the Korea; Trapping Wild Game in Africa, Smithsonian-Chrysler Expedition to Tanganyika.

For the family audience including children.

(Pathe—1 reel)

Pioneer Instinct

(Spotlight Series)

Showing novel sports and sports inventions.

For the family audience including children.

(Pathe—1 reel)

SHORT COMEDIES

Alice's Circus Daze

(Cartoon)

Alice enjoys herself at the circus.

For the family audience including children.

(F. B. O.—1 reel)

Buster's Big Chance

Featuring Arthur Trimble

Buster gets the best of his rival.

For the family audience including children.

(Universal—2 reels)

Buster What's Next

Featuring Arthur Trimble

Buster's fat cousin comes to visit and makes trouble.

For the family audience including children.

(Universal—2 reels)

Fighting Finish

(Collegians Series)

Featuring George Lewis

College life in a co-ed college.

For the family audience including children.

(Universal—2 reels)

Poor Papa

Cartoon of a bunny who is visited too often by the stork.

For the family audience including children.

(Universal—1 reel)

BETTER FILMS ACTIVITIES

Editor, RUTH RICH

D. A. R. Will Sponsor Historical Pictures

THE Daughters of the American Revolution are taking a constructive interest in the subject of presenting better films all over the country, and the practical steps being taken to encourage the making of better pictures were outlined by Mrs. Newton D. Chapman, National Better Films Chairman, at the Continental Congress recently held in Washington.

Mrs. Chapman said that the motion pictures are a means of furthering good will, not only between nations, but between states and different sections of the country because they promote better understanding.

The committee of which Mrs. Chapman is head has worked out a plan for a series of motion pictures in each state dealing with (a) the history of the state; (b) its physical geography; (c) industrial life, and (d) state activities, including roads, schools, etc., showing how the tax dollar is spent by the state. Some of the state D. A. R. societies have already taken the initiative in the production of such films.

There is a tremendous opportunity for the Daughters of the American Revolution with their wide-flung membership and excellent organization to become pioneers in this kind of work, the delegates were told.

An effort is being made to get a film of George Washington, similar to the one of Abraham Lincoln, and the matter has been taken up with one of the leading film companies. It is hoped that this may be launched at the 200th anniversary of Washington.

THE Norwalk, Connecticut Better Films Committee held its spring meeting Monday, March 28th, at Wally's Inn. A large number of people gathered for the luncheon and to hear the interesting program which followed. Mr. Robert J. Flaherty, producer of two unusual films *Moana* and *Nanook of the North*, brought a message to the meeting in the presentation of parts of *Moana*, the remarkable picture of native life in the Samean Islands. Mrs. Flaherty, who assisted her husband in the production, is vice-president of the Norwalk Committee. She talked entertainingly of their experiences during the making of the picture. Mr. Wilton A. Barrett, Executive Secretary of the National Board of Review of Motion Pictures, told of the keen interest and pioneer work of the National Board of Review in the subject of the afternoon, "The Little Theatre of the Films". Miss Thomas of the Thomas School spoke of visual instruction as an aid in teaching.

THE Rutherford Better Films Committee, of New Jersey, entertained several hundred guests at its third invitation presentation of an Exceptional Photoplay.

Through the courtesy of the Universal Pictures Corporation, *Driven* was shown under the auspices of the Better Films Committee with the cooperation of the Exceptional Photoplays Committee of the National Board of Review.

Mr. Wilton A. Barrett, Executive Secretary of the National Board was the speaker of the evening, taking as his subject "The Little Photoplay Theatre Movement." Mr. Barrett touched on the place the motion picture occupies in the entertainment of the American people, and spoke particularly of the need for creating special audiences for the pictures of limited appeal, that the producers may be encouraged to make more art films.

The audience included guests from Lyndhurst, East Rutherford, Buffalo, Montclair, as well as many from Rutherford, who enjoyed this special program of the Better Films Committee made possible through the cooperation of the National Board of Review.

Junior Programs

MANY communities, in planning their Junior programs of motion pictures, include short pictures which are appropriate to the week in which the matinee is conducted. In this way the knowledge of the children is broadened, the meetings are made more interesting, and none of the entertainment value is sacrificed.

As a suggestion to communities undertaking the Junior programs, and for those committees which are seeking new ideas in their work, we are giving below the programs arranged for the months of May, June and July, of last year, by the Better Films Committee of Macon, Georgia, of which Mrs. Percy Chestney, is president.

May

May 7—Music Week

(1) Voice of the Nightingale (1 reel—Educational).

(a) Film was awarded the Reisenfeld gold medal for the best short subject of 1925. It is done in hand color and is the story of why the nightingale sings only at night. The actors are a little girl, two nightingales and various small creatures of the air.

(2) Tom Moore in *The Song and Dance Man* (FPL).

(3) End of the Musical contest, when the selections will be played and the answers collected, the prizes to be awarded the next week.

June

June 14—Flag Day—extra matinee.

(1) Betsy Ross (5 reels—Edited Pictures).

(2) *A Ritual of Our Flags*.

(a) This ritual was written by a member of the Macon Better Films Committee. It gives the history of the changes in the United States flag from the Cross of St. George, down to the present Stars and Stripes. Boy Scouts, Girl Scouts and Girl Reserves will take the parts.

June 25—Anniversary of Custer's Last Stand

(1) *Flaming Frontier* (Universal).

July

July 2—Matinee nearest Independence Day

(1) Thomas Jefferson (1 reel—Edited Pictures).

(2) *America* (10 reels—United Artists).

(Continued from page 6)

the Educational Department of Pathe had not already anticipated by actual experiment.

As a matter of fact, almost every speaker—whether talking of films for the classroom, for the church, for the "little motion picture theatre", for the children's matinee, the family program, the museum and library, the Woman's Club—referred in some way to the pictures disseminated by the Pathe Educational Department, or paid public tribute to the Department's pioneering work, service, and helpfulness. Such mention, of course, was entirely unsought, but merely an unpremeditated recognition that Pathe had been right in organizing an Educational Department five years ago.

Nanook of the North and *Alaskan Adventures* two of Pathe's finest adventure features, received the highest praise. The "Our Gang" and Smith Family comedies, Grantland Rice "Sportlights," the Aesop's Fables cartoons, the Pathe News Review, the "World's Food" series, the Rex dramas, the Commander Byrd and Amundsen polar expedition film reports and "Pilgrimage to Palestine" series came into mention again and again as program material used by various groups or individuals who had tried them out and found them not wanting.

"The subject of Educational pictures," Mrs. Dessez said recently in a radio talk, "is as big as the air I am talking on."

For that reason it is hard to come to a conclusion on this fascinating subject.

(Continued from page 10)

house-division which will be permitted. But the chasm of darkness does not divide the house as does the proscenium-arch. It merely sets off the screen as a clearer, more emphatic entity than it could otherwise hope to be. For this reason alone, the spatial "break" between audience and silversheet must be left a thing of darkness, of absolute emptiness in the sense of not being the pit for a body of musicians.

The size of the film-theatre is a matter which aesthetics cannot attempt to determine. In the fragment of this essay published in the *N. Y. Sun*, I expressed myself as opposed to any house "containing more than 1,000 or less than 800 seats. Films like *Broken Blossoms*," I said, "cannot be adequately appreciated in a theatre in which the expansiveness of the auditorium and the gaudy splendor of the trappings constitute the environment. Films like *Intolerance*, on the other hand, must be shown in a house where the sense of space is fairly overflowing." The solution to the problem is that in, let us say, a 1,000 seat house, when a film of the type of *Broken Blossoms*, that is, an intimate picture, is shown, the light-play and shadow-work on the walls before and after the performance should be such as to induce in the spectator the same subjectivity of spatial sense, or interpretation, which he experiences during the film. And when, on the other hand, a film of the stupendous massiveness of *Intolerance* is shown, illusory devices, to be perfected by the future experimenters with light in the cinema-that-is-to-be, should contribute to the same spatial mood. As for decoration, there will be none. Plain walls, painted in tones of grey to be determined by individual artists, and capable of being "played upon" with light, will prevail. Everywhere, at every turn and in every corner, the house will be remarkable for its primitiveness of color-scheme and its sheer simplicity of design. The architecture itself will be emphatically distinct from conventional types, and nothing will be borrowed from the architecture of past periods, nor will there be any note suggestive of the three-dimensional forms belonging to standardized reality. By this I do not, of course, imply that nothing will have solidity, but rather that the general impression of the whole will be pronouncedly phantasmagoric, two-dimensional and cinematic.

One of the major functions of the cinema-house will be to provide a type of humorous entertainment in which the laughter will be as hearty as the laughter at any slapstick, but at the same time more sensual in its emotion and more lasting in its after-effects. People forget too quickly the exquisite thrill of laughing at good screen-comedy. It is to make every program of comedy a festival of laughter, carried to an extreme of hilarity which the commercial houses, in their half-way of doing everything, have never attained, that I am willing to allow for a so-called heterogeneous program.

In the case of tragedies, I demand the opposite.

With tragic, or serious subjects, all other program numbers must be omitted. That is, there will be positively no features to supplement, either as "aid" or as "contrast", the subject-picture. The tragic or serious film, if it is a genuine affair, is able to take care of its own mood, its own effect. *The audience should emerge from the cinema-house with one unified, unadulterated, psychological impression: that of the picture.* The building-up of such an impression will more than atone for the absence of comedies, fables, news reels and other claptrap.

Finally, in the ideal cinema-house, the continuous performance will be once and forever abolished. The case against it has been stated so often, the objections to it are so well-known, to go into it again would be simply to repeat what many others have already said. Griffith years ago recognized the tragedy of this system of presentation. "The motion picture will never become an art-form," he wrote, "until all pictures are shown in sequence or until a means is devised whereby people can see a picture from the beginning through." From what has been said in the course of this manuscript, it is overwhelmingly evident that the all-day-run showing of pictures is utterly ruinous to true cinema by reason of the fact that a person entering a theatre when the picture is under way cannot by any stretch of imagination or intellect follow the film in a systematic continuity, and consequently that all-vital psychological effect of sequential pictorial-emotional order is annihilated. Slaughtered in this way were many great pieces which absolutely depended on scheduled presentation for the full force of their denouement. The chief "martyrs" to date: *The Birth of a Nation* (whenever it is played at all-day-run houses), *Intolerance* (as given by The Film Arts Guild in November, 1926), *He Who Gets Slapped*, *Isn't Life Wonderful*, *Broken Blossoms* (at a Film Guild revival), *Shattered*, *Tol'able David*, *Driven* (at a revival), *Backstairs*, *The Last Laugh* (which, being a psychological film, has to be seen in order of its effects), and pre-eminently *Variety*. It is good to make great films like these; but the job is only half-done if the presentation of each nullifies its emotional force.

To recapitulate: "The perception of continuity and discontinuity," writes Bakshy, "is the primary factor which determines our attitude towards the work of art, and, consequently, as I maintain, the very form which this work assumes." Later, "As I see it (the problem of the theatre), it is mainly a problem of the relationship between the stage and the auditorium, expressed in terms of space . . . theatre-performances have resolved themselves into a series of visual impressions varying in the degree of spatial discontinuity." Again, "the form of a work of art is determined by the interaction between the work itself and the spectator." And, as a final dictum, "There will be no complete continuity and no 'theatre of action' in the cinematograph, as the position of the spectator, the actor and the play will be strictly defined as against each other." Stressing consistently, both

in his *Path of the Modern Russian Stage* and in his *Aesthetic*, the importance of the role of the spectator, because he believed in Kant's definition of the aesthetic experience as "a state of disinterested contemplation," this theorist embraced the philosophy of the film-house prevalent throughout the world today, the house of spatially discontinuous perception, of "disinterested contemplation," of spectatorship. And everything that has been said in this paper, has been mentioned in effort to disparage this traditional ideal of spectatorial objectivity. In the film-house of the future, the "role" of spectator will be unknown. The emotional experience made possible by the dynamic and sensual nature of this unknown art will be great enough to induce in members of the audience a sense of individuality the ultra-religiosity of which and the extreme depth of whose visceral influence will give them a new feeling, a new interpretation of reality and the vast psychal liberation necessary to prevent them from becoming cogs in a titanic collectivistic machine. While the cinema-house can never in actuality attain the condition of the liturgical drama of the ancient Greek theatre, I believe that in the precepts set forth in this essay I have hit upon a scheme destined to provide us with a theatre of transcendental emotions utterly distinct, in kind and in degree, from anything hitherto known in mortal arts. The true beauty of a motion picture lies in the extent to which it causes sensation-responses corresponding to its scenes. The great cinematists of the future will be those who, by subtle treatment and deep cinematic insight, can make the familiar emotions of daily life more acute than we are permitted to experience them, stripping them of social overtones, and who succeed in vesting those emotions with more original significance than a mechanistic existence allows them to hold for us. These are the factory-days of human history, when the democratization of the earth has made the mass the highest concept in the philosophical categories, and when to know, and to be impressed with, the effects of the increasing pressure of civilization on the individual, is to be aware of the tragic doom towards which the human race is speeding. It is only in the cinema-house, the temple of shadow-silence, that we can expect to live a short spell in a reality which is ours by heritage but which has long since been buried beneath the steam-roller wheels of a mass-society.

Decoration Day, May 30th Flag Day, June 14th Fourth of July

THREE patriotic holidays are approaching in the next three months and all those who are arranging appropriate motion picture programs for these occasions will find valuable help prepared for them by the NATIONAL BOARD OF REVIEW. The pamphlet entitled "American Historic and Patriotic Pictures" lists with short description over one hundred and fifty pictures, classified under the subjects Army and Navy, Biography, Historical Dramas and Americanization. It is available at 10c.

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National Board of Review of Motion Pictures

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New York, N. Y.

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(Combining "Exceptional Photoplays," "Film Progress" and "Monthly Photoplay Guide")

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Contents for June, 1927

Cranking Your Own	3
Psychological Factors in Response to Motion Pictures	4
Here's Looking At Them—"Let's Go to the Movies", reviewed by <i>Alfred B. Kuttner</i>	7
<i>Exceptional Photoplays</i>	
The Street	9
Crime and Punishment	10
Seventh Heaven	11
Selected Pictures Guide	13

FEATURES

Annie Laurie	The Rough Riders
The Clown	Running Wild
The Heart of Lincoln	Silver Comes Through
Is Zat So?	The Sunset Derby

NON-FEATURE SUBJECTS

The Garments of Jerusalem	Pathe Review No. 25
Golfing With Jess Sweetser	Pathe Review No. 26
How the Fires of the Body Are Fed	Pathe Review No. 27
Monarchs of the Soil	The Road to the Yukon
Mystic India	A Scenic Treasure Chest
Pathe Review No. 24	Tabloid Editions
	Venders of the World

SHORT COMEDIES

Buster Comes On	Felix the Cat As Roameo
Oswald's Trolley Troubles	

Better Films Activities	15
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Cranking Your Own



HE interest in amateur cinematography is rapidly gaining ground. It is a movement which deserves every encouragement both as an ideal recreation and in its possible artistic and even scientific aspects.

The movement was first crystalized by the formation of the Amateur Cinema League. This organization was formed by Hiram Percy Maxim, the distinguished inventor. Mr. Maxim, passionately devoted both to the still camera and the motion picture instrument, felt that the time had come to bring all the other enthusiasts in the field together and give them an opportunity to display their achievements and to discuss their problems. It was a well considered step. Craftsmen are ever anxious to compare their work and to benefit by the stimulus they can give each other.

Almost immediately steps were taken to publish a regular monthly magazine called *Amateur Movie Makers*, to be entirely devoted to the interests of amateur cinematographers. This is already a flourishing publication with a variety of departments. Here devotees can report their practice and experience and keep themselves informed of what the other fellow is doing. Technical articles expounding the methods of movie photography or calling attention to new inventions serve to encourage the beginner. The magazine shows every evidence of being well edited to fulfill the object for which it was created.

Every amateur movie camera implies, of course, a home projection machine with which the finished film can be shown. Now a projection machine can show pictures much more rapidly than a camera can make them. As if anticipating this condition the Eastman Kodak Company has just announced a four minute motion picture feature films service for home showings, with new pictures to be released every month on the same principle as phonograph records. Thus every amateur cinematographer will be able to supplement his own output by a gradually accumulating library of standard films adapted to his machine.

This announcement carries with it a preliminary list of the subjects included in these prospective releases. Among them are almost every variety of fiction films, travelogues and animated cartoons. Sport pictures, adventure pictures and scientific animal pictures will follow shortly. There is little doubt that the demand will soon be all embracing.

These two interests are bound to supplement and stimulate each other. The amateur will constantly have pictures of professional standard before him which he will be able to study more conveniently than in the theatre.

It is estimated that there are already over thirty thousand amateur cinematographers in this country. Their number is being augmented every day. For the pleasures of cinematography are within the reach of everybody of even moderate means. A large number of machines are already on the market which are being perfected all the time.

Quite aside from the recreational side, the recording of travel experience or the pleasure of having an intimate motion picture record of one's family or friends, the educational and artistic aspect of private cinegraphic activity deserves special consideration. A motion picture camera in the hands of an amateur will tend to give him a more concrete sense of the significance of motion and of the part that it plays in cinematics. This is really the core of the aesthetic problem in picture making, still altogether too little understood, largely a matter of hit or miss. There is little time for abstract or dilatory experimentation in commercial studios where rapid and economic production is always at a premium. Herein lies a big opportunity for the gifted amateur. The gradual accumulation of experience in many minds may quite possibly lead to valuable contributions to the art of motion pictures. The field is open to the amateur. And even if he gains nothing else the intenser pleasure in and better understanding of motion pictures which are sure to come from his activity, should be recompense enough.

Psychological Factors in the Response to Motion Pictures

By HAROLD E. JONES

Professor Jones who delivered this address at the Third Annual Motion Picture Conference held under the auspices of the NATIONAL BOARD is Professor in the Department of Psychology, Columbia University, New York City.—EDITOR'S NOTE.

A SHORT time ago I encountered a popular article on "The Psychology of the Motion Picture", containing a statement somewhat as follows: "The secret of the popular success of the cinema lies in this fact, that the average person can go to a motion picture theatre, sit back in voluptuous ease, and permit his mind to fall into a slumber. His intellect is submerged under the narcotizing emotions of the screen". It is doubtless safe to say that such a theory is based rather on routine prejudices, than on the actual facts of observation. An overwhelming percentage of opinions about moving pictures are of course speculative and untested by experiment. Whenever we fail to understand a social phenomenon, we are likely to say, "Oh, well, that is a matter of psychology . . .," and we may then abandon the subject, confident that we have given it a scientific explanation. Such an explanation is worse than none at all, for it replaces an ignorant curiosity (the first attitude of the scientist) by an assured incurious ignorance, which is too often the first and last attitude of the popular commentator.

Suppose we conceive of a group of people who are discussing, let us say, the height of a certain mountain on the moon. In the midst of their argument an astronomer comes in and some one asks his opinion about the matter. Of course he will tell them that he declines to give an opinion, but if they will allow him a little time he will go to his instruments, make certain computations, and then give them the facts which they seek. Of course, many of these discussions are carried on not for the purpose of getting facts, but rather for the purpose of self-expression on the part of those in the group.

The psychologist is asked many questions such as the following: Do moving pictures encourage crime? Do they increase social discontent, class consciousness? What is the age at which children become sensitive to sex in pictures? What is the nature and degree of the demand for sex pictures? Do intellectual subtleties go "over the head" of an average audience? Is it possible to improve the taste and esthetic comprehension of the average audience? Such questions require more careful definition before we will consent

to handle them. And when they are more explicitly stated, of course it will be obvious that we cannot give satisfactory answers: they call for the facts, and we do not yet have the facts. Like the astronomer, we can say no more than that we are willing to try to find out. Our position, in a way, is much more difficult than that of the astronomer attempting to measure a mountain in the moon. He is given a particular mountain and a particular dimension, and his answer is worked out by routine methods already developed. But if we are given the quite general problem of measuring the emotional reaction of an audience to moving pictures, we must devise a pioneer technique, and before we can even begin to work we must specify our problem in great detail . . . what emotions are to be studied? In what kind of audiences? With what pictures? Under what situations?

It is a rather remarkable fact that at this stage of our social development we can measure a mountain on the moon so much much more easily than we can measure the emotional reaction of any given individual. And yet, capricious and variable as they are, it is nevertheless possible to bring emotions under some degree of experimental control. In the past, we have often relied upon a person's verbal report or introspection as to the emotional states which he experiences. We give him a series of stimuli, and ask him to tell us what he feels when exposed to these stimuli. His report is apt to be very unreliable; it is likely to be exaggerated in some respects, while some matters which should be reported are left out entirely. The tendency to repress, and the tendency to elaborate, result (even with the best intentions) in a verbal account which may correspond very poorly with the actual emotional patterns in the individual. Another line of evidence, more objective, may be derived from watching a person when he is under some emotional stress. Thus, we may observe a spectator at a motion picture; at certain points in the picture we note that he relaxes and his respiration becomes slow and regular, he sits back with eyes partly closed. At other points he becomes tense and alert, his head jerks forward, he gasps, or sighs, or laughs, or fidgets, or starts to clap his hands. This is quite valid evidence, so far as it goes, but it is crude and incomplete, and it fails to give us the nuances of the emotional flux in the individual. As a more delicate registry, we have recently been trying out an experimental method which consists in attaching the subject to an instrument called a galvanometer. The galvanometer contains

an electromagnet, a coil, and a tiny mirror suspended from platinum wires. The person who is attached to the instrument is put into circuit with a very weak electrical current . . . two or three volts, too feeble for him to feel. When he experiences an emotion the bodily resistance (which the body interposes to the electrical flow) becomes less, and as a result there is a torsion of the platinum wires and a pivoting of the tiny mirror. A beam of light thrown on the mirror is swerved to one side. We have that beam of light focussed on a moving photographic film. When a person is in a state of emotional stability, the line of light on the film maintains a horizontal position. When he feels an emotion, the light jumps—the distance it jumps is proportional to the amount of emotion he is feeling, and by watching the light we can also determine how long it takes for his emotional state to return to normal. At Columbia University we have a motion picture projection room fitted with a galvanometer and other laboratory apparatus. The subject sits in the darkened room observing an interesting picture; he forgets that he is not at a regular picture, and he “emotes” for us according to the stimuli presented on the screen. Dr. Wechsler and I have been studying these results with a view to determining how individuals vary in their emotional response. Some persons react with a uniform steady line, while others show a great deal of irregularity and sudden jumping of the response. In some there is an emotional stir which is quickly recovered from; in others a minor excitement persists for a relatively long period. In analyzing our records we have also had in mind the following problems: What kinds of situations produce the greatest effect? What situations retain their emotional value longest? What is the influence of sequence and climax? What is the relation between the emotional pattern and a person’s preferences and dislikes? These preliminary studies are being worked out with a group of college students, but of course eventually the method should be extended in order to include individuals of both sexes, and representing a wide range of age and intelligence.

Intelligence is an important factor in determining what situations will arouse us emotionally. I have watched groups of feeble-minded at a picture . . . not the feeble-minded that Mr. Mencken currently refers to as attending the cinema . . . but genuine certified morons and imbeciles. They look at the pictures with an air of the greatest interest and intentness, but their expressions of hearty enjoyment are reserved for comedy situations of the simplest and most elementary kind.

Other psychological factors associated with emotion may be catalogued as the factor of habitual *interest*, (what things do we single out and notice, what things do we habitually fail to observe?) the factors of *perception* and *comprehension* (how rapidly do we read and understand captions, what is our speed of

reaction?) and the factors of *memory* and *recall* (how well do we remember what we have seen, what do we remember best?) We have worked on some of these problems with several hundred college and high school students, and also with representative moving picture audiences in rural districts. With the latter our method consisted in advertising a free entertainment, and in return for an enjoyable picture the audience was requested to fill in a printed test covering in a fairly interesting but detailed way the pictorial and captional content of each reel. Excellent cooperation was obtained, and complete data were collected on four different pictures. The results have not yet been worked out in detail, but one or two points which are already emerging may deserve a little comment. First, the memory for a picture appears to be proportional to its emotional vividness. For example, a wild west film, a fairly exciting picture with a great deal of objective action and obvious conflict, gave us a memory score of slightly over ninety per cent. That was twice as high a score as was obtained for certain other pictures of less vivid emotional content. Such a finding runs contrary to the belief that the emotions kill off the intellect, and that our feelings tend to reduce the power of acute discrimination. It agrees, however, with what psychologists in the laboratory have often reported, and with what I think commonsense ought to confirm, namely, that vividness and intensity are very important factors in the learning process. Other things being equal, the pleasant intense experiences are remembered best; this, no doubt, is the chief reason for the success of the educational moving picture in inculcating facts. It is of course possible to make an emotional situation so violently exciting as to result in a temporary state of mental confusion, but the milder emotional stirs seem to have a tonic and stimulating effect. When a representative audience gives a recall score of 90% correct on a five reel film, we may infer that watching the picture was a fairly alert mental process, and not a means of letting the intellect lie idle.

Furthermore, we find that these strong first impressions are also fairly lasting impressions. When an audience is tested, not immediately, but at the end of a week, we find for three different tests that the score is 85% as high as it would have been if the tests had been given immediately. This becomes significant when you consider it in relation to evidence obtained on college lectures; there I have found that after a week only 60% remains of what was remembered at the end of the lecture. Another way of stating this is to say that our “curve of forgetting” for moving picture material doesn’t behave the way it is ordinarily expected to behave, doesn’t go down rapidly and taper off, as has been found for laboratory material, but goes down quite slowly.

A close relationship exists between this memory for pictures, and general intelligence: so close a re-

lationship, in fact, that we can substitute a motion picture test for an ordinary intelligence test and get quite similar results in classifying people according to their ability. It is of course a curious fact that the people who get the least out of the movies (in intellectual content) are the ones who go oftenest. In the rural groups (this probably is not equally true in a city presenting a wider range of choice as to pictures) the adults of average or slightly sub-average mentality tend to go to the movies once a week anyhow, regardless of the program, while it is more customary, in the higher percentiles of intelligence, to wait for a picture which seems to have some particular appeal.

We have here an interesting comparison between the motion picture industry and, let us say, the book publishing business. A publisher can afford to take such a book as John Erskine's "Helen of Troy" and make a very successful commercial venture out of it, although I think it is extremely doubtful if it can be read with much enjoyment by any but a highly selected group, falling chiefly within the top ten percent of the population in intelligence. A moving picture producer who would attempt, at the present stage of the industry, to make a picture exclusively for the top 10% in intelligence, would be doing a valiant and commendable thing, but he would probably lose money on it. Consider, for example, our results on such a very admirable picture as *The Last Laugh*. The Exceptional Photoplays Committee of the NATIONAL BOARD OF REVIEW has called this picture one of the most important yet to be observed on the screen; the opinions of critics have been nearly unanimously favorable. Yet when I showed this picture to a New England audience, superior in intelligence to the average of the country as a whole, their comments were expressed in no uncertain terms: "We want a picture with more life in it"; "Give us a picture we can understand better"; "It is obscure and hard to follow"; "It goes too slow." Asked if they would like to see more pictures of this kind, their testimony was wholly in the negative.

We have found in our schools that some children can complete eight grades in four years with no great effort, while others require twelve years of drudgery to cover an equivalent amount of work. We are beginning to allow for these differences by a two-track or a three-track classification, permitting children to go at different rates of progress according to their native potentialities. Can we, taking a hint from this, hope eventually to develop a two- or a three-track system in motion picture production?

One other psychological factor deserves to be mentioned: the factor of *impulse*. What impulses are derived from looking at a picture, what motivations? What are people impelled to do after seeing a typical crime picture, or a highly emphasized portrayal of

sex? We cannot answer these questions. We do not know. With a particular individual, a particular picture may serve as a dangerous provocative, or it may, on the other hand, provide merely a harmless means of emotional expression and release. We are unable to offer predictions with any degree of certainty. Our boards of censorship, however, appear to have certain very definite beliefs about these matters. According to codes of authority, such and such an episode must be eliminated because it will incite to crime, or because it will lead to an increase of immorality in the community. While these assumptions may to some extent be valid, no one can deny that they are based upon guesswork, and there are many grave dangers in acting officially upon such guesswork. If we have any confidence at all in the social efficacy of research, we ought to realize that this is not a time for legislative restriction, but rather for an impartial and objective study of our pictures in their social context. Until we develop large scale results from such a study, it is my feeling that we should be conservative on matters of criticism, and tremendously cautious on matters of censorship.

THE various elements of cinema technique (tempo, composition and the rest) must of course begin and end by observing the dramatic purposes of the story. From one point of view they are the instrumental effects out of which one might compose a visual symphony as abstract as one pleases. We might have a "pure visual flow," a "cineplastic poem," a "symphony of masses" without any representational elements as in the case of *The Ballet Mechanique*, which told no story but was simply a sequence of similar, complimentary and developing movements. But for ordinary purposes this won't do. The art of the cinema for practical purposes is grounded in the needs and desires of simple people (i. e., all people at their simplest) and can never throw over the plainly human element. The directors might experiment among themselves with tempo films and films which played with a scale of pure forms (heavy masses to delicate masses, dark to light, hard angular patterns to graceful sweeping patterns, etc., etc.). This would be useful as any other laboratory experiments are useful in helping the director's sense of construction when the real dramatic problem presented itself. But in the end, the play's the thing.

So, I repeat, all the elements must be handled to the single end of giving the story a visual character and a visual wonder commensurate with its dramatic essence. And the telling of the story is half the battle. It gives accumulating power as it emphasizes, lights up, darkens, colors, atmospheres, and generally dramatizes what there is to dramatize.—*John Grierson in Greater Paramount Pictures.*

Here's Looking At Them

"Let's Go To the Movies" by Iris Barry

A Review by Alfred B. Kuttner

"LET'S GO TO THE MOVIES" by Iris Barry, who apparently finds time to write about motion pictures for no less than three London papers, deserves a loud and generous critical hurrah! You will find yourself captivated by its unpretentious, lively manner, and then quickly intrigued by its solid grasp of what movies are all about. And it is such good reading.

Miss Barry is apparently entirely of the movies. She has seen an unbelievable number of pictures, hunting down the good ones in out of the way theatres after she was through with her regular review work, or taking another look at those which she had liked. In fact, we shouldn't be at all surprised if she had had a bad truant record at school, playing hookey on many afternoons to pay homage to her favorite star. As a critic she is of the movie generation, approaching pictures with none of the prejudices of the theatrical tradition.

That is in itself a great advantage. Nothing will snarl up a movie commentator so quickly as the tendency to hark back to the theatre for his standards whether it be in the department of acting, subject matter, or direction. Altogether too many of our picture critics are assistant or former dramatic critics. Their comments about the screen are still marked with a certain condescension, which perhaps masks their sense of the inferiority of their jobs. Miss Barry pertinently points out somewhere in her book that where dramatic critics seem to inspire awe, motion picture critics often inspire incredulity.

This, of course, is changing. Miss Barry and her book are themselves symbols of that change. Motion picture critics will some day be trained specialists, enthroned in their own orbit. The complete change will be signaled by the precedence of the motion picture department over the dramatic department in the daily newspapers. Certainly, nothing but conservatism or prejudice prevents newspaper proprietors, who in other matters are usually so alert to news pressure, from carrying out this clearly called for change immediately.

Miss Barry on every page reveals an active mind in vivid contact with the motion picture both as an entertainment, an envolving art form, and a psychological mechanism which provides an unique outlet for the pressure of modern civilization upon the individual. In her opening chapter, she describes how people go to the movies, their eagerness, their indiscrimination, their universal expectation of a gladdening experience; showing further what releases it brings

them, how it furnishes substitutes for their constricted lives by its uninterrupted flow of entertainment which compels attention by the irresistible appeal of constant motion. She points out how not only through its plot phantasies but also through its beguilingly presented information about the unfamiliar places of the world and strange ways of living and livelihood the cinema permits its audience to live in other worlds, to identify itself pleasurably and flatteringly with other existences. All this is admirably and persuasively presented.

The immensely greater range and wider horizon of the screen as compared with the stage stands out in Miss Barry's exposition. In emphasizing how the movie tends to take us out of ourselves, to appeal to us through "other scenes and other hearts", she goes a step further by arguing that its main function is not to induce catharsis as in the case of drama, but to furnish an escape from life, an anodyne, to act in a way as a sedative. Miss Barry goes on to point out many differences between the stage and the screen, using as her point of departure a criticism of the phrase "the silent drama" which so misleadingly assumes that a picture is merely a play with the words left out. Both here and in her discussion of the famous dramatic unities she is very stimulating.

That discussion, of course, brings Miss Barry to the problem of cinema aesthetics. Here the author is more tentative, as candidly at sea as most of us who are giving any serious thought to this matter. That is as it should be in so experimental and largely unexplored a field. This is certainly no place for the devotee of the absolute in philosophy and criticism. Miss Barry at least gives direction to the discussion and outlines some of the problems. She points out that the movie both tells a story to the eye which the eye conveys to the mind as a story and fascinates the eye with a compositional beauty which it has learned to appreciate from the contemplation of paintings and patterns found in nature. At the same time it transcends the static limitations of a painting which must always arrest movement and can only faintly suggest its actual perseverance as movement. Not only time rhythms but space time rhythms enter into this "new aesthetic which is concerned with movement." The camera becomes an "instrument of organization" which besides telling a story exercises an independent aesthetic function through the medium of tones, rhythms and a complicated movement of planes of vision. Miss Barry takes her analogies from paintings and from the bal-

let in an enquiry which she wisely does not push to any final conclusions.

In the field of applied criticism Miss Barry ranges freely over almost every aspect of pictures and scores many palpable hits. She is never an extremist and only occasionally final in her judgments as when she dismisses Clara Bow with "I hope I will never see her again." She does not categorically condemn all titles on theoretical grounds but says that they should be kept to a minimum. Neither does she sniff at slapstick like so many women who thereby want to register their superior breeding, and she recognizes that Mack Sennett at his best has made a unique contribution to the screen. Always her comments reveal specific picture sense and a quick perception of false values.

A chapter on "Stars" is likely to cause many private heart burnings if not denunciations in publicity offices. Some of our most popular male pets are dismissed as "just great big manly stars" with no acting ability at all. The author regrets that many of our best performers must continually submerge their real ability, that there is a vast difference between what they do and what they could do, with powerful emotional actresses between thirty and forty still aping ingenues of eighteen and good actors stereotyping themselves endlessly in almost identical parts. Acting ability, it would seem, has almost become a handicap. For popularity and higher salaries apparently go with being just a great big manly star or a sweet ingenue even if the actress has been photographed behind a muslin screen to keep her in the kissable class. But, as Miss Barry says, if you just want to see stars for themselves and not for their acting ability why not arrange to meet them in a drawing room where you don't have to pay the price of admission?

Members of the National Board and affiliated groups will be particularly interested in what Miss Barry has to say as to the human and social values of pictures. There is for instance a valiant tilt against the type of picture which centers everything in the love interest. Now if it is true that women, through their preponderance in the audience and because of men's more casual attitude towards the screen, determine the sort of pictures we get, it is certainly curious that "getting a husband" is still looked upon as a woman's main concern and that her changed social status and her expanding interests in business and society since the Victorian era, should be so little reflected in pictures. And why do the same women who protest against bathing girls and dances on the screen fail to recognize that these love stories are just as sexy and represent women much more as a passive instrument of sex? Surely married women by experience and girls by example know that real life lies behind that final fade-out kiss. For those who want something else in their films an im-

posing list is set down on page 66, in which ingenue love is not made the end and be all of the entire picture.

Miss Barry is, of course, immune to the humbug about the generally depraving influence of the screen. In her chapter on "Conventions and Morals" she broaches the question whether moral precepts and attitudes, when as in the movies they are conventionalized to death, can have any real positive moral influence.

"All this goes to show, in film morality, the good are good and can only act good, and the bad are really bad. There are, alas, no half-tones. Moreover while the bad may become good, by gazing on their mother's portrait, or hearing some strain familiar to them in tender years, the good may never become bad, not permanently bad. No, we know that with Saul they will see a sudden light or hear a voice. The rapidity with which conversion is effected is really amazing. It is as though someone pressed a button."

The trouble with most pictures is that you get their morality for nothing: what you pay for is the childish delusion that you can really get morality without effort.

Miss Barry also seems to feel that the best remedy lies in the principle of selection. "It seems to me that the best way to help progress is not by condemning cinematography off-hand, but by seeing for oneself what the cinema's function and its virtues are, and then by patronizing those films which most nearly reach one's ideal. If enough people support the better type of pictures, and stoutly demand more and still finer ones, they will get them. Supply inevitably follows demand."

This review will perhaps sufficiently indicate a favorable opinion of Miss Barry's book. It is unhesitatingly to be recommended to the general public as well as to review members and to every better films group which may care to read it and make it a subject for discussion. Miss Barry's final chapter is a graceful experiment in Platonic dialogue. Both those who incline to condemn the movies out of all reason and those who perhaps are expecting too much of them will do well to read it.

I cannot resist closing with a quotation which happily reveals the spirit of Miss Barry's book and the fine temper of her approach to her subject:

"I am never so sure of the absolute value and merit, the *goodness* of the cinema, as when I consider its disadvantages, for unless it were a form of expression with a real inherent greatness it could never survive the endless tribulations which every bit of film undergoes before it is seen, and even while it is seen, by the public."

Personally I would like to italicize the last nine words too.

EXCEPTIONAL PHOTOPLAYS

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A department devoted to an impartial critique of the best in current photoplay production. Each picture before being listed, is thoroughly discussed by a volunteer committee composed of trained critics of literature, the stage and the screen, who are the sponsors of this department. The printed reviews represent the combined expression of this committee's opinions. The reviews aim to convey an accurate idea of the films treated, mentioning both their excellencies and defects, in order to assist the spectator to view the productions with increased interest, appreciation and discrimination. The reviews further try to bring to the attention of the reader of special tastes or interests, or of severely limited time for recreation, those photoplays which genuinely contribute to the art of the screen.

SECRETARY
AND
DEPARTMENT
EDITOR

ALFRED B. KUTTNER

The Street

Directed by.....Karl Grune

The Cast

The Man.....Eugene Klopfer
The Woman.....Aud Egede Nissen

THE STREET, that much discussed German film, has now come to America. What it will hold for American audiences remains to be seen but our guess is that, if and when the picture is shown, those who are alert to the expanding art of the cinema will find in it much to interest them, also a good deal that will baffle them.

The Street is decidedly a genre film. Dramatically it is largely conceived as a matter of atmosphere, of a psychological adventure, the character of which is half withheld, in the midst of the night life of a great city. The titles tell us the city is Paris although the scenic surroundings, the life and the characters can scarcely be said to be Parisian. The story is a loose chain of events that almost always seem left unfolded fully; the telling is highly stylized in the expressionistic manner of some German acting and some German films we have already seen. The content of idea is hardly defined. From the titles which have gone into the American print we gather that the theme is that of an average man's hunger for adventure—escape from the monotone of commonplace existence—which, upon the occasion of his striving to satisfy it, results, after a tawdry search, in

disillusionment. The film says in the main, "Better stay where you are. Life in the haunts you are unused to, is dangerous. Romance may always be around the corner, but the effort to find it is hardly worth the candle which you must burn to light the way".

Specifically, a middle-class, middle-aged husband sets out to discover for himself the secrets of the city, symbolized by the Street.

He wanders among shadows and half-defined shapes, following the lure of the night life. He follows a mysterious woman who beckons to him secretly from a doorway. She leads him to a garish cafe. There he is drawn into a card game with three other men, loses his money, wins it back, is taken by the woman to a mysterious house where a murder is committed on the person of one of his companions at the card table—presumably a doddering amateur explorer like himself who has likewise been lured to the house by the same woman. He is arrested for the murder, and taken in the middle of the night to the police station.



The Man is Lured by the Street

There the woman and the murderer, who proves to be her husband, conspire to accuse him of the crime. He is freed through the appearance of the man and woman's child, who gives the father away by saying that she has seen him running from the house just before the body was discovered. Once outside the station house, he goes home to his wife through the streets of early morning, and the picture closes with him asking her forgiveness for having adventured in the night. This last scene is striking, subdued in tone,

revelatory of the state of mind of one unused to danger, escaped from his safe shelter, shaken, weak, needing compassion, finding it on the return. Thus the film closes on a note of relief.

From what—specifically? From a nightmare? Thin, wandering, disconnected, as this account of the picture may make it seem, it is strangely cinematic with some projected moving pattern of impending doom—of a sinister air of intrigue and fate waiting in the shadows for the unwary traveler, of a mind phantasmagorically moving, as well as a body, of an unreality within a reality—an atmosphere inherent in the images, designs and movements on the screen, in situations kept unstated and events transpiring in a world of things half seen.

Yet there is often a feeling of abruptly entered actuality as if the spectator were suddenly present at the scene depicted. Thus, in the card game one has the experience of actually losing and winning back one's money in an atmosphere where the overtone of fate is heavy. The style is static rather than dynamic. The actors for the most part remain seated excepting where they move rapidly as lesser shadows shifting out of greater ones. The technique just a little reminds one of *The Salvation Hunters* produced in this country by Von Sternberg. *The Street* has some of the drawbacks of that picture in the sense that it is strange and unrelated to the films we are used to seeing. Unlike the Von Sternberg attempt, it does its own telling, or rather one feels that subtitles could help it little, but that, whatever value the picture has and whatever meaning, it is implicit in the scenes themselves. To many who are used to what is called "action" on the screen the picture will seem to drag, but it is a question whether here in these half-revealed shots of streets, in these images which are a kind of static phantasmagoria, much has not been subtly achieved that marks a real advance in the cinematic medium.

(Produced and distributed by Ufa Films.)

Crime and Punishment

Directed by.....Robert Wiene
Photographed by.....Willi Goseberger

The Cast

Rodion Romanovitch Raskolnikoff.....Grigori Chmara
Semion Sakharievitch Marmeladoff.....
Michael Tarshanoff
Katerina Ivanovna Marmeladova.....Maria Germanova
Sonia Marmeladova.....Maria Kryshanovskaia
Porfiri Petrovitch.....Pavel Pavloff
Aliona Ivanovna.....Toma
Lisaveta.....Eera Orlova
A Neighbor.....Ivan Bersennoff

CRIME AND PUNISHMENT is based upon one of the most powerful pieces of fiction in Russian literature. Indeed this novel of Dostoevsky's is often said to come nearest to revealing the enigmatic Russian soul to the rest of the world for whom the Slavic genius has remained the arctic circle of human understanding. This mystery as to things Slavic has perhaps been overdone. Literary critics have been very fond of scratching Russians for the express purpose of finding Tartars without asking these same Russians whether they have the itch to be duplicates of literary critics and their suburban neighbors. National vanity often elevates quite understandable differences into mysteries, as witness the many awesome discussions about the Oriental mind.

Stripped to its essentials the Dostoevsky story deals with the problem of a man who suffers from the temporary delusion of grandeur which makes



Raskolnikoff repents in "Crime and Punishment"

him think that he has the godlike right to take human life for the good of humanity. While under the spell of this idea Raskolnikoff, the man writes a book embodying his theory and a little later actually commits a murder. The murder itself is as stupid as anything which our lowest criminal courts have to show. Raskolnikoff really kills out of greed and want, like any murderous thief. But being essentially a man of fine feeling with a strong religious and mystical strain he succumbs to the pangs of his conscience and finally is driven to confess, his guilty conscience making him feel that his crime is known whereas in reality nobody suspects him of it. Raskolnikoff's psychological struggle is of course a well known phenomenon by no means confined to Slavic circles. It is a variation of the old adage that murder will out. Dostoevsky handles his theme somewhat in the manner of our own Theodore Dreiser

though with a much greater virtuosity. Like Dreiser he is guilty of much slipshod writing and a general formlessness. But imbedded in his book are many passages of tragic grandeur and of deep insight into human nature. The greatest novels are rarely perfect.

We are considering the novel here as picture material. It was made into a picture by a group of the distinguished Moscow Art Players, headed by Grigori Chmara. In their hands it was perhaps inevitable that the main emphasis should have been put upon the acting values. These are superb throughout. The part of Raskolnikoff especially calls for sustained acting of the highest character in order to reflect the terrible mental and emotional tension of Dostoeffsky's hero. It is one of the longest and most difficult parts ever played upon the screen. Grigori Chmara gives a powerful and convincing performance especially in the delineation of the intense suffering of a mind divided between the vanity of an almost insane idea and the torture of a livid conscience.

The settings are the work of Andrei Andreieff and show a strong *Caligari* influence. They are highly stylized and in part seem aimed to reflect the state of mind of Raskolnikoff. The chamber of the judge, for instance, to which Raskolnikoff is so often driven under the spell of his self-accusing phantasies, is based upon the design of a spider's web. Elsewhere too, as in the room inhabited by the wife of the drunkard Marmeladoff, a bizarre erspective and converging angles make an interesting pattern.

Not infrequently the movements of the actors, especially where stealthy movements are called for by the action, are subtly in key with these settings, just as in *Caligari* where Cesare seemed almost to melt into the backgrounds when he stalked his prey through the night. This interrelation of action and setting is essential if the full artistic intention is to be realized. Only thus can the settings be made active as contributors to the cinematic effect.

If *Crime and Punishment* invites comparison with *Caligari* it also invites contrast with a picture like *Polikushka*. The first is entirely expressionistic with deliberate studio effects almost throughout, whereas the second is an example of extreme naturalism. Each picture is powerful in its own way and when taken in conjunction with still another entirely different type of picture such as *Potemkin* presents, one is left with a strong impression of the signal contribution which Russia has already made to the art of the screen both in the departments of acting and direction.

(From the novel by Dostoeffsky. Produced by Neumann Productions. Distributed by Michael J. Gouland.)

Seventh Heaven

Directed byFrank Borzage
Photographed byErnest Palmer

The Cast

DianeJanet Gaynor
ChicoCharles Farrell
Col. BrissacBen Bard
GobinDavid Butler
Madame GobinMarie Mosquini
BoulAlbert Gran
NanaGladys Brockwell
Pere ChevillonEmile Chautard
Sewer RatGeorge Stone
Aunt Valentine VulmirJessie Haslett
Uncle Georges VulmirBrandon Hurst
ArletteLillian West

THE stage has produced many a lollypop that has been made into an all-day-sucker for the screen. Lollypops are nothing new on the screen where indeed a surfeit of sweets is almost at all times the prevailing mode. That perhaps explains why as a rule they have not attained exceptional rank when transferred to the screen.

Now, however, a play by Austin Strong which enjoyed a highly successful run under the auspices of John Golden, has attained that enviable distinction. And when you consider that the picture is really much better than the play in so far especially as its saccharine note does not offend the sensibilities of those spectators who are not professional sentimentalists the neat question arises why this should be. Why can the screen do this sort of thing better than the stage?

Perhaps the greater youth and freshness of the new medium provide a partial answer. On the stage the critical spectator was likely to feel that the courtship of Diane and Chico and the love scenes between them were guilty of a certain mushiness, reminiscent in fact of much mushiness that had gone before in forgotten plays of the same ilk. These scenes were rather conventional after all, in the best tradition of sweet-thing drama, and the dialogue, the terms of endearment, had grown a little jaded and tired from long usage. Only the highest lyrical poetry, not necessarily rimed, could have redeemed these passages. But where is one to find lyrical poetry nowadays? The withers of the critically unworthy were of course wrung by all the tenderness and tristess which were so expertly laddled out to them according to the tried formula. But the point is that you will find this same remunerative mushiness successfully employed in at least one play every year.

The picture naturally contained the same scenes. But the effect was different. There was nothing tired or reminiscent about them, none of that feeling that one had seen this sort of thing before. Some-

thing of the revelation which love should always be was in them. The scenes were poignantly lyrical in themselves.

What made them so? Janet Gaynor as Diane and Charles Farrell as Chico played directly in terms of the screen. They made the shameless, frank appeal of youth and beauty which dissolves the strictures of the old in warm memories and evokes the helpless rapture of the young. They were graceful with the grace of beautiful animals. This Chico was shy as a young man might be shy and Diane's shyness was a trembling sweet thing to



Chico and Diane in "Seventh Heaven"

see. Neither of them acted shyness. They reached for each other hesitatingly and Diane's lips lifted upwards for Chico's neck. Not since Lois Moran kissed her lover on the cheek in the tree shaded canoe in *Stella Dallas* has young love been so delicately portrayed on the screen.

Thank Heavens they were not hampered by any tired, jaded words. They expressed themselves entirely in terms of motion. Thus their method was one of simplification and by that simplification they liberated the imagination of the spectator so that he could take active part in the scene. Having nothing to observe but their bodily grace he was able to watch an exquisite pantomiming of an instinctive attraction which was completely self-expressive with-

out any further aid. Words would have been as much out of place as song in the performance of a ballet dancer.

The screen can begin where the stage has had to stop from exhaustion. It can be eternally fresh in identical situations. Because it is the most primitive form of expression it offers the fewest obstacles to identification. And because it invites identification it compels the spectator to become active. To be active is to be interested. All the other arts, even music, have reached the point where they have to overcome a certain inertia in the participant. If you study a movie audience you will find that the only point where it becomes tired is when the screen tries to imitate one of the other arts.

These love scenes between Chico and Diane are the whole picture. This for the reason that they are the most perfectly realized in terms of their own medium. The rest of the picture is picturesque setting with the novelty of having a Parisian sewer worker fall in love with a street waif who is melodramatically abused by a thieving sister who drinks absinthe just as if there were prohibition in France as well as in America. The celestial symbolism is no whit better in the picture than it was in the play, a matter for Charles Rann Kennedy to wax enthusiastic about. Yet it furnishes the opportunity for a rather fine stair sequence where you get a sense of continual movement by having the camera apparently rise with the ascending couple right through the solid floors. What a way that would have been of making the famous stairway scene from "Sappho" immortal on the screen!

The external movement of the story, always the least significant movement in a cinographic composition, is supplied by the declaration of war and the celebrated advance of the taxi-cab army to stem the Germans at the Marne. Here we become much and amusingly concerned with the fate of "Eloise", the decrepit old taxi which was just about due to be pensioned for life in a quiet storage garage. This is good humor and, in the final collapse of the old war chariot, an interesting illustration of how the slapstick method can be used to evoke pathos.

(From the play by Austin Strong. Adapted by Benjamin Glazer. Produced and distributed by Fox.)

We have been pleased to note the wide publicity which is being given to the fact that a picture has been reviewed in the Exceptional Photoplays Department of the NATIONAL BOARD OF REVIEW MAGAZINE. Those whose pictures have received this honor have been anxious to call attention to the added distinction which has come deservedly to their pictures. Therefore we venture to say here is to be found useful information for the distributor, the exhibitor and the discriminating public.

Running Wild

Directed by.....Gregory LaCava
Featuring.....H. C. Fields
Original screen story by Gregory LaCava

A VERY amusing comedy of a hen-pecked man. His family consists of his second wife, a beautiful daughter and a fat and selfish step-son. Mr. Finch, the husband, is a failure in business and scorned by his wife and step-son. One day there is a convention of the Secret Order of Lions being entertained at a theatre. Mr. Finch enters the theatre where a hypnotist is performing. Told he is a lion by the hypnotist, he acts accordingly. Under this influence he collects a bill for his company, and then goes home to boss his family. When the hypnotist who has followed him there, brings him out of his trance and he discovers he is master in his home and a success at business, Mr. Finch pinches himself to find out if he is really awake. A romance is brought into the picture through the daughter.

For the family audience including young people.

(Paramount—7 reels)

Silver Comes Through

Directed by.....Lloyd Ingraham
Featuring.....Fred Thomson
Original screen story by Frank M. Cliston

THE story of a white horse called Silver. He is raised from a colt by the foreman of a ranch, and is used as a range horse. When very young he was saved from the clutches of a lion by the foreman and has never forgotten the incident. His master finds he must sell some of his horses and decides upon Silver as he will bring a big price. Silver decides differently, however, and goes for the intended purchaser, so that his master changes his mind. Later when his master's race horse breaks his leg before a race, Silver, entered in the race in his stead, wins, thus saving his owner from bankruptcy.

Interesting picture with a good horse race.

For the family audience including young people.

(F. B. O.—6 reels)

The Sunset Derby

Directed by.....Albert Rogell
Featuring.....Mary Astor
.....William Collier, Jr.
Original screen story by Wm. Dudley Pelley

ROMANCE of the race track. A famous jockey leaves his wealthy employer to ride an old man's horse in the Derby, because he has fallen in love with the man's daughter. He is thrown and badly injured. When he recovers and tries to return to ride the same horse with the same number in the Derby, he finds he has completely lost his nerve. Only, at the last moment when the bugle has blown for the race, is he stung into action by his taint that the girl will believe the same. trainer calling him yellow and by the cer-

He rides to a glorious victory, both winning the race and overcoming this fear which so nearly ruined his career and blighted his future happiness.

For the family audience including young people.

(First National—6 reels)

NON-FEATURE SUBJECTS

The Garments of Jerusalem

Modes and fashions of present day Jerusalem for young and old. Interesting views of the life in the city including picturesque religious processions.

For the family audience including children.

(Pathe—1 reel)

Golfing With Jess Sweetser

Technique of professional golfer analyzed by slow motion camera.

For the family audience including young people.

(Pathe—1 reel)

How the Fires of the Body Are Fed

Scientific exposition of how the body absorbs food and uses its energy, illustrated by diagram, x-ray and microscope.

For the family audience including young people.

(Pathe—1 reel)

Monarchs of the Soil

(World We Live in Series)

Scenes of tillage and farm labor in various parts of the world.

For the family audience including children.

(Fox—1 reel)

Mystic India

Interesting views of life in India—market scenes—bathing in the Ganges, etc.

For the family audience including children.

(Educational—1 reel)

*Pathe Review No. 24

Bits of Nature, in color; Before the Footlights Flash, Behind the Scenes of a Broadway Revue; Enchantment.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 25

Russia's Greatest Industry, Ballet dancers; The Birthplace of a Civilization, Keishu in Southern Korea; With the Putnam Expedition to Greenland.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 26

The Herring Hurries Home; The Heights of Shenandoah; Sir Thomas Noah goes Yachting.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 27

Dry Land Skippers; Fix Bayonets, U. S. Marine Combat Team; Fashioning Fans; Trapping Wild Game in Africa—Smithsonian-Chrysler Expedition.

For the family audience including children.

(Pathe—1 reel)

The Road to the Yukon

(World We Live in Series)

Scenic of British Columbia and Alaska, harbor views and leading industries.

For the family audience including children.

(Fox—1 reel)

A Scenic Treasure Chest

(Hodge Podge Series)

Scenic of Western mountains and lake districts.

For the family audience including children.

(Educational—1 reel)

Tabloid Editions

(Spotlight Series)

Interesting views of tabloid editions of sports including clay pigeon shooting, skating with the aid of a sail and gymnastic exercises in cramped spaces on board ship.

For the family audience including children.

(Pathe—1 reel)

Venders of the World

(World We Live in Series)

Interesting views of street hucksters and peddlers in various parts of the world.

For the family audience including children.

(Fox—1 reel)

SHORT COMEDIES

Buster Comes On

Featuring.....Arthur Trimble

Buster and Tige with unusually clever acting on the part of Tige.

For the family audience including children.

(Universal—2 reels)

Felix the Cat as Roameo

(Pat Sullivan Cartoon)

Felix woos his way around the world but comes back to his first true love.

For the family audience including children.

(Educational—1 reel)

Oswald's Trolley Troubles

Clever cartoon of a rabbit's difficulties as a motorman.

For the family audience including children. (Universal—1 reel)

BETTER FILMS ACTIVITIES

Family Audience Pictures

By Mrs. H. G. Grover, President Better Films Committee, Rutherford, New Jersey.

TO go back over our short two and one-half years of activity as a Better Films Committee and tell about Family Programs becoming established in our theatre, is difficult because it is all mingled with our other efforts for promoting Better Films in our town. We have been so busy organizing a study club, starting the committees in their work, interesting the civic and welfare groups in this new outlook on motion pictures, and obtaining their representation and backing for our committee and its work, emphasizing the Exceptional Photoplay and securing audiences for it, learning to review and criticize pictures, in short, doing the impossible task of educating ourselves and the public, that the family picture idea is mingled with these other ideas and activities until it seems a part of the whole.

Before our present Better Films Committee was formed, a number of representatives from many civic groups met in an indignation meeting to decry the wretched pictures being shown in our theatre. Every one of that large group of serious citizens was sure something was wrong and wanted it changed. As I listened to their criticism, I gathered that many of them were chiefly concerned with the type of picture shown week-ends because they believed young people went in greater numbers Friday and Saturday. Unfortunately none of these people—so interested and so sincere—had a single practical plan to offer. The manager was brought before us and he promised to do better. After that the matter died. We had done our best.

When chance presented me with an idea, put forth by the National Committee for Better Films, now the Better Films National Council, as an entering wedge to start some constructive work along motion picture lines, our present Better Films Committee received its endorsement from the Parent-Teacher Association, and the work began. The entering wedge was the Weekly Photoplay Guide to be published in our local paper.

During the first year, with the organizing of a study club on our minds, and trying to learn all we could about pictures, we laid our stress in the theatre work on getting more and more "selected" pictures as listed by the National Board of Review. We established a friendly relation with our exhibitor, proving to him that our better films work would benefit his theatre—not reform it. His interest grew in our tabulation of the large number of selected pictures he was showing and the publicity we gave his "exceptional photoplays" in quarters which he had never been able to reach. Little by little we kept re-

minding him that what the public wanted was a wholesome, entertaining picture for the week-ends that we could enjoy having the young people see. As time went on, I found, when I went to the office, to get bookings that he had compared his programs with the monthly Photoplay Guide and checked "selected pictures"; often he had switched a picture from the week-end to the first of the week "Because, he said, you wouldn't like that for Saturday."

In our second year, things were easier for us and we began to see results. Our study club was interesting our fast-growing membership, our varied committees were active and keen, the regular, uninterrupted appearance of the "Photoplay Guide" was positively assured, the town had begun to notice the Better Films Committee. We felt that our foundations were laid and we could enter actively on different lines of work. In the theatre this was to be the family program and the Junior Matinee. We talked more than ever to the manager about suitable week-end pictures for the young people—"Not kiddie pictures!" we assured him but all-around family pictures. When, in one month we had before us four family programs, three for week-ends and one for a holiday, we felt jubilant. "This, we pointed out, was exactly what we wanted every month." And we proceeded to tell the world we had gotten it. We filled the theatre for the matinee at a one day showing of a fine picture which he bought at our request. We interested our Board of Education and obtained their consent to advertise fine pictures of educational value in the schools, something the manager had often asked to do and been refused. We were interesting by our reports, our Photoplay Guide, and our newspaper publicity on fine pictures the Parent Teachers, The women's clubs, boys' clubs and church groups in what we meant by "better films" and how to obtain them. We felt sure that the manager was with us when he promised to give us, whenever it was possible, a family audience picture for the week-end.

In the meanwhile, we had been sounding out the public on Saturday morning Junior Matinees, with special pictures for children. To our surprise, we found no enthusiasm and, in the Parent Teacher groups, there was real opposition to the idea. They wanted Junior Matinees in the afternoon. Since we could do nothing with the Saturday morning matinees, we became more and more intent on the idea of family programs for the week-end. When an enthusiastic speaker came to us with the idea of combining the family week-end pictures with the Junior Matinee for Saturday afternoon, we accepted this plan as the one best suited to our town. While we felt assured of our manager's willingness to work with us, our next concern was to interest the public and

get its support. The Junior Matinee presented an effective method of appearing before the public and soliciting its interest by means of good pictures and the weekly "surprise" in which they would have a part.

Our idea was talked over a long time with our manager before we made the venture and then we asked him to try the plan with us for one month. November was chosen for the experiment. The plan was to show the same features Friday and Saturday, but to add to the Saturday matinee special attractions for the young people. One of these we call the "party" or "surprise." It consists of local talent, usually young people, and is kept a secret. We have also added special films which are shown only at the matinee. We have an added interest in making this Saturday matinee especially attractive to the juniors, namely, that the children may grow to consider this their special show and stay away from the evening performances. We used a lot of ingenuity advertising this venture to the grown ups and hand-bills in the schools introduced this matinee to the children.

The opening matinee was a tremendous success. The interest kept up through the month, people made generous response to requests for talent for the surprise party and we ended the fourth experimental, Junior Matinee with an unusually fine program that had been selected entirely by ourselves. Convinced that the experiment had met with success, the manager and the committee decided to continue it through the winter. Every feature is submitted to us for approval before the program is made and we have a happy spirit of working together and real co-operation. Our manager says that the family week-end program is here to stay.

While I have no recipe for family programs, I do know that it takes lots of patience, inability to get discouraged, plenty of work and the right attitude towards the theatre manager. Persuading him to boost his theatre by showing better pictures, which we can endorse and help advertise, convincing him that we are a real spokesman for the groups in our town and are not expressing merely personal prejudices, are better policies than the "big Stick" or competition.

We feel that our hopes of success in our work are largely due to the feeling of strength we gain from being affiliated with the National Board of Review and the Council to whom we can always go for help and information. Moreover it has been the backing of a national organization that has been a security for our Committee in the eyes of our townspeople who did not dismiss us as "just another organization" or "a new fad" since we are within the protecting arm of a strong and wise parent organization.

BETTER FILMS SERVICE

ARE you interested in knowing which are the better motion pictures, the ones worthy of your patronage, and, from a source of pre-lease review, results of the findings of 250 volunteer review members?

THE NATIONAL BOARD OF REVIEW MAGAZINE issued monthly, will give you this information currently through its Exceptional Photoplays and Selected Pictures reviews. It carries also articles of general interest on motion pictures. **\$2 a year.**

The selected pictures of the year are accumulated in the annual **Selected Pictures Catalog.** 25c.

Many feature pictures have especial interest for specific occasions, and these pictures supplemented by the best in non-feature or educational films, are compiled by the **Better Films National Council** into various helpful lists for program building.

Selected Book-Films	10c.
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For communities wishing to organize their local activities into definite groups for the promotion of the better films movement there is available the **Motion Picture Study Club Plan.**

National Board of Review of Motion Pictures

70 Fifth Avenue

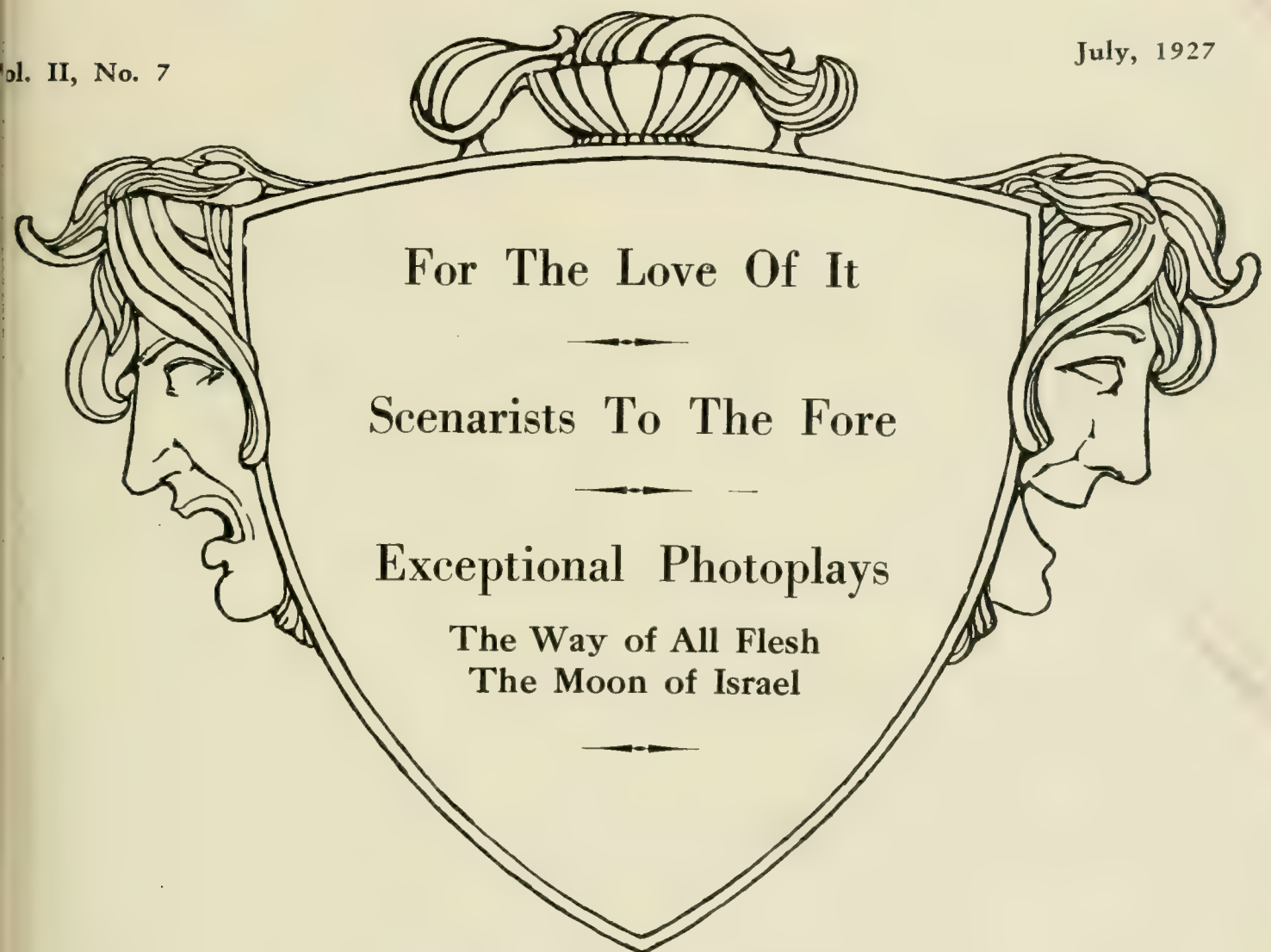
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(Combining "Exceptional Photoplays," "Film Progress" and "Monthly Photoplay Guide")

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IF YOU enjoy this issue of the NATIONAL BOARD OF REVIEW MAGAZINE tell your friends about it—tell them of this unique publication in the motion picture field—treat your friends by passing on to them news of something interesting.

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Contents for July, 1927

Scenarists to the Fore 3

For the Love of It.....*Col. Roy W. Winton* 4

Exceptional Photoplays

✓ The Way of All Flesh 6

The Moon of Israel 8

Selected Pictures Guide 10

FEATURES

Barbed Wire	Old San Francisco
The Callahans' and The	Painting the Town
Murphys	The Poor Nut
Dearie	Rolled Stockings
Fast and Furious	Service for Ladies
The First Auto	Ten Modern Command-
The Great Mail Robbery	ments
His Foreign Wife	Time to Love
Lonesome Ladies	The Unknown
Not for Publication	

NON-FEATURES

Pathe Review No. 28 Pathe Review No. 29
Scents and Dog Sense

SHORT COMEDIES

Cowboys Cry for it	Oh Teacher!
A "Loco" Motive	Pick a Pet
Mickey's Circus	

The March of the Movies 13

Better Films Activities 15

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Scenarists to the Fore

THE discussion about original scenarios continues to agitate the studios. Most producers are still sold on the idea that established writers are likely to turn out the best movie scripts.

Acting on this belief, says Aldous Huxley, an English novelist, in an article in the London Daily Mail, the film companies engage prominent novelists and dramatists at handsome salaries to come to Hollywood and write stories for their pictures. The result is almost invariably the same.

The distinguished author is driven to the edge of a nervous breakdown—or over the edge; his scenarios turn out to be useless and the film companies are angry at having wasted their money. Which does not prevent them a few months later, from beginning the whole process over again with another distinguished author.

If cinema companies like spending a little of their superfluous cash in subsidizing authors there is no reason why they should not do so. But they must not expect that their films will be necessarily improved in any way as the result of their generosity.

There are few fallacies more widely spread and deeply rooted than that of supposing that because a man has a talent for doing one thing he must therefore be equally talented in other directions. There is no reason whatever why a novelist or a playwright, however talented, should be able to do good work on the films. Novel writing is one art; the writing of plays is another.

It happens sometimes that a good novelist is also a good playwright; it happens just as frequently that he cannot write a good play to save his life.

The art of the cinema is different both from the art of the novel and from that of the drama. Playwrights and novelists may have talent for the movies or they may not. There is no a priori reason why people who can work well in terms of the written or the spoken word should also be able to work well in terms of the photographically recorded pantomime, which constitutes the material of the art of the cinema.

The man who works in that material is the artist of the cinema. That man is the movie director.

The author, if he remains merely an author and does not take an active part in the direction, is merely somebody who provides hints in one artistic medium (the literary) for the director to work out in another medium (the cinematographic). His position in regard to the movie director is analogous to that of the poet who inspires a composer to write a work based on his poem.

It is not because Shakespeare is a good writer that the musical compositions inspired by his writings will necessarily be good. Some happen to be good; some happen to be bad. It depends on the merits of the individual composers.

It is the same in the movies. The director may be given a scenario by the greatest writer in the world, but if he is a bad director he will make an abominable film of it. The author himself may undertake the interpretation of his own scenario. He may do it well, but it is more likely that he will do it very badly, as the chances are that he will not only lack all talent as a director but that he will also be quite unversed in the technique of the unfamiliar art.

Films will only be improved as film directors improve. The talents required in a director are very various. He must be a psychologist, he must have a feeling for dramatic effect and the spiritual significance of gesture, he must have the artist's eye for grouping and fine composition and he must have a sufficient acquaintance with photography to know how the camera will render his compositions.

The finest film, taken all round, that I have ever seen was *Variety*, the director of which must have possessed all the talents enumerated above in a high degree. The debt he owed his author was trifling, for the story of *Variety* is completely insignificant. The superb cinematographic treatment made one forget how trivial it was. The director was a great artist in his medium. Hence the film was good. The author had nothing to do with its success.

For the Love of It

By COL. ROY W. WINTON

Managing Director, Amateur Cinema League

THE Amateur Cinema League was called into being for the purpose of organizing the interest in amateur motion pictures. It is devoted to the activities of the amateur cinema camera man and aims to provide all possible facilities to enable him to improve his product and make his interest permanent in the belief that he will bring to motion pictures the particular contributions which the amateur has made to all the other arts.

It becomes pertinent to determine what is an amateur. This word is not without a cloud that has settled over it because of the habit words have of growing away from their origins. The amateur is simply a "lover of the arts" or of some particular art. Because many lovers of art have also been practitioners of it we have come to class an amateur as one who does less well than a professional. We have exalted commercialization—which is not unnatural in a commercial age—and have, illogically, condemned artistic performance that is not professional—that is, not undertaken as a means of livelihood. We have done this without any greater thoughtfulness than to make an obvious comparison between something that we should expect to be well done, since it is done by one who does it habitually, and something that we should expect to be less well done, because it is done occasionally and not as a matter of occupation.

In the Amateur Cinema League we are trying to get back to the original meaning of the word "amateur." We want to be classed as lovers of cinematography and the art of the photoplay. We may or may not be practitioners. We may or may not press buttons or crank cameras or write scenarios or direct or act before the screen. But we do claim to be lovers of the eighth art. We are concerned about where this eighth art is going and we are concerned about it aesthetically as well as socially and ethically. We do not look on it as a means to an end only. We believe that, like every other art, it should be self-justified and that if it can present beauty to humanity it can stand on its own feet.

The amateur has done much for the other arts. He has done, and will do much for the motion picture. The motion picture lacks patrons as all the other arts have had them. No rich men support and subsidize motion picture artists. Freedom from patronage has done much for the motion picture. But the absence of patronage has left something undone as well. Patrons have always brought a conservative, restraining and aesthetically cautious discipline to the arts. The motion picture has lacked this. The amateur, because of his intimate relation, is bringing it to the newest art. He is setting stand-



"Hands Up", an Amateur Photoplay, Johnstown, Pa.

ards because he is close enough to the motion picture artist to talk as a friend and because he is still of the public and can present standards without suspicion of special pleading. He is an interpreter of each to the other.

The amateur is an experimentalist. He can, if he is a practitioner of cinematography, undertake adventures with it upon which producers cannot embark because of the expense without reasonable probability of profit. They must defend their invested capital. The amateur invests nothing but his recreational money and time. From amateur experiments are coming discoveries that will animate and intensify the ardor of the professional.

The amateur is an aesthetic refiner. He has taken invention after invention, such as photography, electric lighting, and radio and has turned their practical application to aesthetic developments. He has brought beauty from serviceability. He has found art in science. The professional has gone far, already, with the motion picture but there are aesthetic possibilities that the amateur will exploit for their beauty and not for their profits.

The individual amateur cinema camera man today is doing two chief things—although not every member of the Amateur Cinema League is a camera man—both of these are constructive and valuable. He is registering a new recreation for the world, a recreation that is unique because it is carried on both indoors and out. It is a recreation that has no unhealthful or 'anti-social' connotations. It provides bodily and mental activity. It offers both fun and beauty. It is neither solitary nor exclusive in its ap-

peal. The amateur cinema camera man films motion and the chief sources of the motion he films are other human beings. The amateur cinema camera man is also experimenting and communicating results to his fellow button pressers and crank turners.

These are individual matters and their social products are indirect. But the amateur cinema camera man is making a number of direct social contributions. He is filming industrial processes very widely. He is carrying pictures in motion from one industrial hive to another that, up to now, have not been made because of the expensive equipment and preparation required. He is recording scientific processes and is passing these amateur-made records from one scientist and student to another. He is providing film libraries of infinite variety for the uses of education, and this is in an informal and individual fashion. He is arming religion with a new force to an extent that the professional producer has not yet done. He is placing at the disposition of all those who have to do with the complex problems of human relations in industry, in education, in recreation, in religion, and in daily life as a whole, a new factor which they can use with the variations suitable to their personal desires. Truly, the amateur cinema camera man and the amateur of the motion picture is letting loose a new force for the people.

The sole purpose of the Amateur Cinema League is to render the amateur cinema camera man and the motion picture amateur more self-conscious, in the scientific sense of the term, and more effective in bringing his contribution to the eighth art. The Amateur Cinema League is an assemblage of amateurs, both active and inactive as practitioners of their art. It has a voice—its magazine, *Amateur Movie Makers*—it has announced some of its initial purposes, and it has some of these under way. It will do pretty much as Mr. Dooley told Mr. Hennessy the American people always do, it will make up its mind as it goes along. Its mind will be made up by its members and their minds will be made up by their analysis of their environments in this particular field. We of the Amateur Cinema League have no rigid ideas. We want to be adjustable, we want to be progressive, we want to keep elastic for such development as may come to us and through us.

We are, first and foremost, amateurs—lovers of the motion picture—and we look upon the professional motion pictures as a remarkable and amazingly progressive collection of performances in this newest art. We are not concerned with trying to determine any correct or cautious or formal attitude to the professional motion picture. They are in our field and we are in theirs. They have done well and they have done poorly. So have we, as amateur camera men. They are engaged in business and also in art. They are sincerely trying to achieve in both. There is no reason why they should not and they

have done so. There is no reason why they should not go farther and they will do so. We do not want to waste time with criticism or with approbation for what they have or have not done. We are interested, as they are interested, in their future. They want that future to be better artistically and commercially. We want that future to be better artistically and we think that it is a fairly safe assumption that it will be better commercially. We want the professional "movies" to get a square deal from the public and we want to ask for the public the best type of pictures that the professional can give. We hope that we can help to bring both of these to pass. Right here, we gear in very closely with the purposes of the National Board of Review.

The amateur cinema camera man has mostly a future. His past is a short one. As we see it in the Amateur Cinema League the most striking thing that the amateur can do in motion pictures is to personalize their application. We know that whenever a power which has been applied collectively becomes personally and individually available, most amazing things happen. We amateurs are conscious of the power that personal motion pictures and home movies have given to millions of individuals. We hope to do our part in guiding that power so that it will be productive of good to individuals and to society. We do not feel any responsibility, as an organization, for the social consequences of personalizing this new force. That has been done not by us but by science and industry. Neither do we want to assume responsibility for it. We are not organized to reform anything or to amend anything. We are organized for our greater enjoyment and we realize that, while we get this greater enjoyment, we shall be watching and, we trust, aiding in the social development that is bound to result from personalizing motion picture making.

(Continued on page 9)



On Location, Colgate University Amateur Film

EXCEPTIONAL PHOTOPLAYS

COMMITTEE

LESLIE HANCOCK
RUTH MCGEE
HAROLD MENDEL
FRANKS T. PATTERSON
J. R. PEARLING
WALTER W. PHELPS
M. R. WEINER

A department devoted to an impartial critique of the best in current photoplay production. Each picture before being listed, is thoroughly discussed by a volunteer committee composed of trained critics of literature, the stage and the screen, who are the sponsors of this department. The printed reviews represent the combined expression of this committee's opinions. The reviews aim to convey an accurate idea of the films treated, mentioning both their excellencies and defects, in order to assist the spectator to view the productions with increased interest, appreciation and discrimination. The reviews further try to bring to the attention of the reader of special tastes or interests, or of severely limited time for recreation, those photoplays which genuinely contribute to the art of the screen.

SECRETARY
AND
DEPARTMENT
EDITOR

ALFRED B. KUTTNER

The Way of All Flesh

Directed by Victor Fleming
Photographed by Victor Milner

The Cast

August Schiller Emil Jannings
Mrs. Schiller Belle Bennett
Mayme Phyllis Haver
August Junior Donald Keith
The Tough Fred Kohler
August, as a child Philippe de Lacey
Evald Mickey McBan
Charlotte Betsy Ann Hisle
Elizabeth Carmencita Johnson
Karl Gordon Thorpe
Heinrich Jackie Combs

WHEN Emil Jannings landed in New York on his way to Hollywood to make his first picture under American auspices, one of his interviewers hinted that he might become a victim of our studio system which so often operates on the principle that if a pinch of salt makes an egg more palatable, a pound of it will make the egg just about perfect. To this the eminent actor is reported to have said with a considerable flourish, "You forget that I am Emil Jannings".

And so, unlike the way of most imported histrionic flesh, he still is. His first performance on American soil remains a superb achievement, a thing entirely "made in Germany," made in the integrity of a great actor's art. Nothing has been sacrificed, no concessions have been made to our easier standards which sometimes seem to voice a prejudice against too much good acting until you can almost hear a director saying to his actor, "Be yourself." That is, of course, the death-knell of any real acting, based on the assumption that the audience craves an easy identification with the actor's pleasing, always immediately recognizable personality. Here the audience simply treats the actor as a pet, fondly imagining indeed a vicarious petting party with him or with her. Matters are entirely different when an actor really creates a believable and human character standing apart from himself. In that case the spectators are compelled to go through a more intri-

cate process of identification. They must recognize and accept this character in a temporary submersion of their own egos and then discover some echo of his traits, motives and course of action in themselves. It undoubtedly requires more effort to become active in this way in the theatre and there is good reason to suspect that the handsome hero, beautiful heroine standardized type of acting deliberately caters to the lazier instincts of the majority of spectators.

Of the latter type of active, creative acting, the only kind that can really be called acting, Emil Jannings is a past master. In *The Way of All Flesh* his work is cumulative, taking up all the effects of his distinguished portraits from his previous pictures and yet again creating something fresh and new.

The Way of All Flesh is essentially a vehicle providing the actor with unlimited opportunity to etch in a superb characterization. The story is of the simplest. The cashier of a small bank in Milwaukee who has worked his way up through honesty and application is sent to Chicago to sell some unlisted bonds. On the train he falls in with an adventuress who robs him of his bonds through the pre-prohibition technique of liquor and seduction. He cannot go back to his job and his family and he becomes a derelict, profiting from a lucky misidentification with a confederate of the adventuress who is run over by a train after he has despoiled the cashier of his ring and other marks of identification. In after years he watches his son's triumph as a violinist and catches furtive glimpses of his wife and children who fail to recognize him.

Such a plot, which could be clipped from a tabloid, may well bring despair to those enthusiastic scenario schools where novelty of story and intricacy of action are sedulously cultivated. For as in *The Last Laugh* the plot is negligible, requiring no literary invention, and indeed unsellable merely as plot. Its strength lies in its elaboration of detail, in minute touches that can be worked out only in the studio.

August Schiller is represented as a model husband and father of six delightful youngsters, a strict disciplinarian over his subordinates at the bank, in fact a bit of a prig. He bolsters up his sense of importance with a magnificent beard which he keeps in



Emil Jannings as August Schiller, the devoted father, in "The Way of All Flesh"

trim with loving care. But he is a human, likable, lovable fellow, devoted especially to his children whose routine of life he fondly superintends and with whom he shares his love of music in home-made concerts with every youngster belaboring some instrument while the father strokes the cello. Scene after scene builds up into a typical picture of a German-American family of two decades ago.

August Schiller's beard plays an important dramatic and symbolic function. As he rises from bed it makes him look much like a tousled Newfoundland dog but when it is trimmed and combed it gives him the air of being lord of his small creation. His subordinates at the bank are inclined to mock that somewhat grandiloquent beard, wondering what weakness of facial expression lies behind it. Mayme, the adventuress, in her function of Delilah, makes war upon that same beard. With a bottle or two of champagne she cajoles him into parting with it before she will take him to the dubious cafe where she is queen of knaves.

With the beard removed the tragic sequence of

weakness and unguarded thoughtlessness begins, the way of all flesh is made manifest. The seduction and robbery follow swiftly, ending at a bridge wharf where the waters call invitingly. A floating newspaper relating his supposed death on the railroad tracks tells him that though he is damned, he can live on unmolested under the cover of a sheltering anonymity.

Thus far Jannings. But the picture goes on and not altogether to a good end. Something really curious has happened here. The picture subscribes to the ineradicable conviction of our studios that art is not enough. And so all the possibilities of pathetic and hokum appeal that can be gotten out of a derelict are exploited in their turn. August Schiller goes to witness his son's triumph as a violinist and humbly holds the door of his sedan. He watches the family visit the graveyard where two of his sons who fell in the war lie buried. Sometimes it rains on him, sometimes it snows on him. He peers through the window of his former house while the family is celebrating Christmas. The policeman on the beat gives him a run. It is all very sad.

In these last two reels there are a number of places where the picture could have come to a satisfactory end, leaving the fate of August Schiller to the imagination of the spectator. As the picture wallows here between the remembered effects of *Humoresque* and *Stella Dallas* it loses in artistic integrity and well nigh breaks in half from the point of view of stylistic treatment. Up to the point where August Schiller goes to hear his son's violin recital the technique of the picture is strictly German, consistently cinematic in method. From then on it becomes merely a pictured story in the American tradition of five and ten years ago. The deterioration of the picture due to this mixed technique is patent. It can be avoided as one critic has suggested by running out of the theatre as soon as the derelict motif is turned on for its own obvious sake and before the impression of Jannings' sterling performance fades from your memory.

(From a story by Perley Poore Sheehan. Adapted by Lajos Biro. Produced and distributed by Paramount.)

Moon of Israel

Directed byMichael Curtiz

Photographed by { Gustave Ucický
Max Nékut

The Cast

Merapi, *Moon of Israel*Marie Corda
Prince SetiAdelqui Miller
UsertiArlette Marchal
AnaFerdinand Onna
AmnensesOscar Beregi
MosesHenry Mar
Pharaoh MenaptaA. Weisse
Pampasa, Seti's tutorReinhold Hausermann
LabanGeorges Haryton
Khi, the high priestEmil Hayse

THE price of Red Sea crossings is coming down. When one of them is thrown in as a mere incident in a romantic love affair between a Jewish slave maiden and a son of a Pharaoh, the

mind harks back almost incredulously to the prodigious publicity noises which emanated from the double exposure and miniature departments of the De Mille studios while the *Ten Commandments* was in process.

Not that we mean to detract from De Mille's pioneer effort. His crossing was after all the first, a notable demonstration of the theory that the movies can cross anything. After that as in the case of the first flight across the ocean, all subsequent performances are bound to seem easier. Yet just to see it done again, that sudden parting of an immense mass of water and the confident, dry-shod advance of a people strong in their faith, is worth while and the *Moon of Israel* gains in appeal by the repetition.

Nor is the crossing of the Red Sea the only thing that makes the *Moon of Israel* memorable. Imaginative direction and the fine handling of crowds mark all the spectacle scenes and leave a vivid impression of the splendor and magnificence of Egyptian civilization under the rule of the Pharaohs. It is in this combination of noteworthy mass effects and an intriguing love story that the strength of the picture lies.

Merapi, known among her fellow Israel slaves as the "Moon of Israel," attracts the attention of Seti, the son of the ruling Pharaoh and heir apparent, when an Egyptian overseer makes the bondage of the Jews on the banks of the Nile even more irksome by molesting the girl and slaying her father when he protests. Seti holds summary court in the market place and condemns the overseer to death. Fascinated by the girl, he becomes so interested in her fate and in that of her people that he forfeits the succession to the throne on account of his sympathy with the Jews. He also becomes alienated from his wife whom he has married for reasons of state while Merapi in turn breaks with her betrothed, who incites the Jews against Seti after the latter has inadvertently desecrated their temple.

Thus rejected by their own people, both find consolation only in their mutual love. Merapi, challenged by Userti, Seti's wife, invokes Jehovah to destroy the statue of Amon and, when her prayer is answered, becomes feared by the Egyptians as a sorceress. The historical exodus now occurs with Moses appearing to lead the Jews out of Egypt. When the flower of the Egyptian army is engulfed in the Red Sea and the old Pharaoh dies, Seti becomes the ruler of Egypt, sharing its throne with Merapi.

The outstanding piece of acting in the *Moon of Israel* is contributed by Marie Corda in the part of Merapi. This talented actress has already become known to American audiences through her interpretation of the frivolous wife in *Madame Wants No Children*, reviewed in the April issue of the NATIONAL BOARD OF REVIEW Magazine. Her per-



Prince Seti's Wedding in "The Moon of Israel"



Open Air Rites in "The Moon of Israel"

formance here shows that she has dramatic as well as comedic appeal. She succeeds admirably in conveying the pathos of her part and showing the conflict between her love for Seti and her loyalty for her people.

(From the novel by Sir Rider Haggard. Adapted by Ladislaus Vajda. Produced by Sascha. Distributed by F. B. O. Pictures Corp.)

German Paper Picks Best Pictures

Berlin—From a general inquiry among Continental and foreign actors, authors and critics, says the German publication "B.B. Am Mittag," the following motion picture productions were voted as the best:

Picture	Votes
Potemkin	31
Ben Hur	27
Lady Windermere's Fan.....	17
The Gold Rush	16
Variety	15
The Waltz Dream	14
Faust	13
The Holy Mountain.....	12
The Volga Boatman.....	11
What Price Glory.....	9

This item proves of interest as an example of the reciprocal feeling of the United States and Germany in motion picture judgments. Of these ten best, five are American and five are foreign productions. Of the five foreign products, four have received much praise in this country, *Variety*, *Potemkin*, *Faust* and *The Waltz Dream*. The Exceptional Photoplays

Committee of the National Board of Review voted the first three as "exceptional" pictures and the last is a "selected" picture. Another noteworthy point is that four out of the five pictures which are considered the best of all the American productions were also rated "exceptional" by the National Board.

ONE mystery that intrigues the curiosity of every human being—from the humble laborers to princes, millionaires, and national idols—is the motion picture studio.

This is demonstrated by the list of visitors in the past few months at the Metro-Goldwyn-Mayer studios, where famous guests ranging from a crown prince to a famous writer have gone through the plant. And, while every visitor had an ardent curiosity to enter the studio, each one showed a different phase of this curiosity. Each was interested in some particular thing.

Gustavus Adolphus, Crown Prince of Sweden, was most interested in the manufacturing of artificial snow for studio scenes.

Otto Kahn, international banker, was most interested in the amount of "juice" used in studio lighting effects.

Garrard Winston, under-secretary of the treasury and America's income tax czar, was interested in the organization of the industrial departments rather than the stars. Sir Henry Wood, famous English composer, investigated the use of music to stimulate the emotions of actors.

Herbert Hoover was interested in Lon Chaney's makeup methods; Roy Chapman Andrews, famous explorer, wanted "to see pretty girls—because you don't see these in the Gobi Desert."

General Smedley D. Butler was most interested in meeting Elinor Glyn. "I want to see what the woman who wrote 'Three Weeks' looks like," he observed.

Lemuel De Bra, noted author, was "interested in Jackie Coogan—I have a boy his age at home."

Judge K. M. Landis, America's baseball czar, had the queerest curiosity of all. "I want to see Karl Dane spit tobacco juice and put out a candle," says Judge Landis. "I saw *The Big Parade* six times—just for that!"

(Continued from page 5)

The amateur cinema camera man and the motion picture amateur are among you. They feel that they belong with you and that they are working with you for the joy of the work and with the hope that the work and the joy will be equally worth while to themselves and to the world.

SELECTED PICTURES GUIDE

Review Committee

Consists of approximately 200 trained members representing a wide variety of widely varied interests who volunteer their services for the review of pictures.

A department devoted to the best popular entertainment and program films. Each picture is reviewed by a committee composed of members from the Review Committee personnel. Their choice of the pictures listed is based upon principles of selection developed through long study of what constitutes a good picture from the standpoint of entertainment value. The findings form a composite opinion of each committee's views and upon this opinion are based the short reviews and audience recommendations of the pictures appearing in this department. These reviews seek to bring to the reader an unbiased judgment of the pictures most worthy of popular theatre patronage and most helpful in program building for special showings of selected entertainment films.

Department Staff

ALFRED B. KUTTNER
FRANCIS C. BARRETT

Editor

BETINA GUNZA

"SELECTION NOT CENSORSHIP—THE SOLUTION."

Key to Audience Suitability

General audience (composed principally of adults). Pictures primarily interesting to adults—but pictures not ordinarily recommended for boys and girls may be included in the list if the presentation is not objectionable for them.

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classification.

*—Pictures especially interesting or well done but not necessarily "exceptional."

The Callahans and the Murphys

Directed by George W. Hill

Featuring {Marie Dressler
Polly Moran

Novel by Kathleen Norris

A GOOD comedy with plenty of laughs. Maggie Murphy and Annie Callahan, friends for forty years, fling epithets at each other across the court. This mixed feeling of love and jealousy is shared by the younger Murphys and Callahans. On St. Patrick's Day they attend a picnic which ends in a free for all fight. The Murphys acquire wealth through their bootlegger son, but their pride suffers a fall when this son is forced to leave town in a hurry and the Callahans take them in when they lose their money. In the end the better nature of the Irish is exerted and when the Murphy boy returns peace is restored.

For the general audience.

(Metro-Goldwyn—7 reels)

Dearie

Directed by Archie Mayo

Featuring Irene Rich

Story by Carolyn Wells

ROMANCE of mother love. In order to put her son through college a woman sacrifices everything and becomes a cabaret entertainer. She is known on the electric signs as "Dearie". Stephen, the son, has written a book which he is led to believe will be published by his fiancée's uncle. Incensed by the news that it will not be published, he goes to kill the publisher. He finds his mother there and believes that she has influenced the publisher to refuse his book and in the struggle she is accidentally shot. Later Stephen realizes the sacrifices made for him and the mother is rewarded by her son's devotion and the love of a good man.

For the general audience.

(Warner—7 reels)

Fast and Furious

Directed by Melville Brown

Featuring Reginald Denny

Original screen story by Reginald Denny

AN interesting automobile romance with a good road race. A young man on his way to California in his car has a collision with an old man and his daughter. The young man's car is wrecked and he

becomes car-shy. Later he is mistaken for a famous automobile driver and is forced through circumstances to drive in a road race. Of course he wins the race and also the girl.

For the family audience including children.

(Universal—6 reels)

The First Auto

Directed by Roy del Ruth

Featuring Barney Oldfield

Original screen story by Darryl F. Zanuck

COMEDY-ROMANCE of the early nineties. A lively stable owner who is a lover of horses is forced out of business by the advent of the horseless carriage. He is broken hearted when his son leaves him to enter an automobile factory and though forced to sell his horses he remains bitter and cynical about autos. Later he too succumbs to the fascination of the horseless wonder and goes into the automobile business with his son. The production is well handled, keeping the costumes of the times and showing many and varied horseless carriages.

For the family audience including young people.

(Warner—7 reels)

The Great Mail Robbery

Directed by George Seitz

Featuring {Jeanne Morgan

{Theodore Von Eltz

Original screen story by Peter Milne

STORY of a gang of mail robbers and how they are cleverly trapped by the Marines. The Marines are detailed to catch the robbers who have been stealing valuable mail. One of the Marines poses as a hobo and another one as a deserter from the Army and these two men succeed in gaining the confidence of the gang. The plot is well worked out and the suspense sustained until the end.

For the general audience.

(F. B. O.—7 reels)

His Foreign Wife

Directed by J. P. McCarthy

Featuring {Wallace MacDonald

{Edna Murphy

HERE is a picture which says that love knows no alien enemy. When the hero is quartered in a German town after the armistice he promptly falls in love



Barbed Wire

Directed by Rowland V. Lee

Featuring Pola Negri

Novel "The Woman of Knockaloe," by Hall Caine

A ROMANCE of the World War. A French farmer, having sent his son and his laborers to the war is told that he and his daughter must run the farm as a prison camp for German soldiers. Sullen and hating the Germans the daughter labors along with the despised boches. Against her will she falls in love with one of the prisoners. He shows her how his people have been made to suffer as much as the French and teaches her brotherly love. When the war is over, the feeling for the boches on her farm has not changed and it is only when her brother returns, blinded by the war, and tells the people how the soldiers at the front felt toward the Germans, considering them brothers even though enemies, are they reconciled to the girl marrying the German. The theme is interesting and the acting of Miss Negri very fine.

For the general audience.

(Paramount—8 reels)

with his landlady's charming daughter. But when he returns to the United States with his German bride trouble begins. Both his family and his fellow townsmen look with disfavor upon such a literal interpretation of the entente cordial. At a formal presentation of hero medals, the young man's bitterness breaks out and he shames the irreconcilables in a stinging speech. In the end, of course, he wins over his family and his bride is accepted as an equal.

For the family audience including young people.

(Pathe—5 reels)

Lonesome Ladies

Directed by.....Joseph Henabery
Featuring.....{Lewis Stone
 {Anna Q. Nilsson

Original screen story by Lenore Coffee

ROMANCE of married life. John Fosdick likes the quiet evenings behind his paper at home, while Polly, his wife, craves excitement. Polly starts stepping out without John and John becomes innocently involved with a young widow, a former sweetheart of his. Jealousy follows and Polly leaves home to live her own life. Through the scheming of another who wants to get John for herself, Polly nearly loses him, but his loyalty and faith in her saves them both and they are happily reunited.

For the general audience.

(First National—6 reels)

Not for Publication

Directed by.....Ralph Ince
Featuring.....Ralph Ince
Story "The Temple of the Giants," by Robert W. Richie

A STORY of a man's love for his sister. Unscrupulous in his dealings, he forces high water rates upon the people of his city. Only when he discovers that his henchman, a far more cruel and unscrupulous man than himself, is trying to marry his sister, does he realize just how much unhappiness he has caused. In the end he lets loose the flood gates sacrificing himself so that his sister and her sweetheart can find happiness.

For the general audience.

(F. B. O.—7 reels)

Old San Francisco

Directed by.....Alan Crossland
Featuring.....{Dolores Costello
 {Warner Oland

Original screen story by Darryl F. Zanuck

MELODRAMATIC romance of an old San Francisco family. The family honor has always been upheld by the son of the family, until there is only an old man and his grand-daughter left and the ancestral home is threatened. In the plot to get the home the girl is kidnapped and secreted in Chinatown where her sweetheart is also detained. The climax comes with the great San Francisco earthquake when the walls are shattered and the two young people are saved from their enemies.

For the general audience.

(Warner—9 reels)

Painting the Town

Directed by.....William James Craft
Featuring.....{Patsy Ruth Miller
 {Glen Tryon

Original screen story by Harry O. Hoyt

COMEDY drama of a young man who owns a filling station in a small town. A girl from the Follies comes there and a romance starts. Later, having perfected a wonder car that can travel a hundred and fifty miles an hour and stop in two car lengths, he goes to the city to sell this car to the fire chief. The romance begun at the filling station terminates in marriage after the boy has proved his car is all he claimed it to be.

For the general audience.

(Universal—6 reels)

The Poor Nut

Directed by.....Richard Wallace
Featuring.....{Jack Mulhall
 {Charles Murray

Stage play by J. C. and Elliott Nugent

STORY of college life. Unhappy because he is thought more or less of a boob by his college mates, the "poor nut" aspires to become a great athlete. And also he wishes to please the girl with whom he is in love. When chance comes he surprises his mates by his ability to run and saves the day at the big track meet by winning the relay race.

For the family audience including young people.

(First National—7 reels)

Rolled Stockings

Directed by.....Richard Rosson
Featuring.....{Louise Brooks
 {James Hall

Original screen story by Percy Heath

LIFE at a co-educational college furnishes the setting for this story of brotherly affection. Two brothers are in love with the same girl. The younger brother is an athlete and has made the college crew, while the older brother is out for a good time. On the eve of the big race, the younger one discovers that the girl loves his brother, and he decides to chuck the race and have a gay time. He is saved from disgrace by his brother who has followed him to a road house and takes his place when their father comes. After the big race is won, the younger brother tells the father everything and the older brother is re-instated.

For the family audience including young people.

(Paramount—7 reels)

Service for Ladies

Directed by.....H. D'Abbadie D'Arrast
Featuring.....Adolph Menjou
Original screen story by Ernest Vajda

ROMANTIC story of a head waiter in a "ritzy" hotel in Paris who aspires to the hand of a wealthy American girl. Friendship ripens to love and the girl is broken-hearted when he goes away, merely leaving a note telling her it is better to part. Later she finds him in his right environment, but far from being annoyed by the truth she tells him she loves

him for himself alone. Interesting picture with some good comedy touches.

For the general audience.

(Paramount—7 reels)

Ten Modern Commandments

Directed by.....Dorothy Arzner
Featuring.....Esther Ralston

Original screen story by Jack Lait

STORY of a poor song writer and a girl. He tries in vain to get an audience with the manager of a musical review but the niece of the boarding house keeper, where he is staying takes things into her own hands and not only gets the song accepted but gets herself a job in the chorus. The boy in the meantime has left the boarding house and not until the night of the opening is he found. Because of jealousy the girl nearly loses the love of the boy but everything comes out all right in the end.

For the general audience.

(Paramount—7 reels)

Time to Love

Directed by.....Frank Tuttle
Featuring.....Raymond Griffith

Original screen story by Alfred Savoir

COMEDY of a young man who has been disappointed in love and seeks death. Blind-folded he jumps from a bridge to drown himself but gracefully lands in a boat with a lovely young lady. The lady in question is engaged to the man's best friend and trouble ensues. After a good deal of dueling and much disturbance caused by the girl's father, the two are dropped from a balloon into the midst of a wedding party and all ends happily.

For the family audience including young people.

(Paramount—6 reels)

The Unknown

Directed by.....Tod Browning
Featuring.....Lon Chaney

Original screen story by Tod Browning

MR. BROWNING has provided a skillful vehicle for the display of Lon Chaney's peculiar talents. An armless wonder whose arms are really only well concealed for use in secret, criminal violence, is in love with the beautiful girl at whom he hurls dangerous knives with his prehensile toes. She likes him just because he is armless unlike the other men of the circus whose arms and hands constantly threaten her with unwelcome attentions. When she sees his hand, which has a double thumb, strangling her father, he has his arms amputated in order to be truly perfect in her eyes, as well as to be rid of the tell-tale double thumb. But now her avowed love for the circus strong man blights his hopes and makes him seek revenge. He plots to have the horses in the strong man's big act tear his arms out of their sockets but he is killed in the attempt. It is a gruesome, inhuman tale rather artificially built up but likely to please those who want to see Lon Chaney do his stuff.

For the general audience.

(Metro-Goldwyn—7 reels)

*Pathe Review No. 28

(Pathe—1 reel)

*Pathe Review No. 29

(Pathe—1 reel)

(Pathe—1 reel)

(Pathe—1 reel)

(Educational—1 reel)

(F. B. O.—2 reels)

(Universal—1 reel)

(Educational—1 reel)

It is edifying to read also of the pictures they do not like and why, and we suggest that anyone concerned in the subject of motion pictures for young people should read this study, compiled by Mary Allen Abbott, Instructor in Photoplay Composition, Columbia University Home Study, reprinted from Teachers College Record, vol. 2, no. 8, April, 1927.

(Page 6)

(Page 8)

For the Whole Family

A romance of the Blue and Gray.

THE attendance figures at picture theaters for the larger cities have reached amazing proportions. Forty-seven million people attend the picture theaters every week and twenty-four million of these do so at 3300 houses, large and small, in the seventy-nine cities of 100,000 population or over. Big city first-run picture palaces fill their seats as high as eighteen times per week. An average for the thousand houses mentioned as the best in the country would probably be twelve times per week. Figuring the average seating capacity of these theaters at 1200, which is a close guess, seven million people weekly are entertained in these houses alone."—William A. Johnston.

"The March of the Movies"

Wins Praise

THE MARCH OF THE MOVIES, the name given to the National Board's composite, pictorial history of the motion picture, is marching on. In an editorial in this magazine several months ago, shortly after the successful Carnegie Hall showing of the picture in New York, the hope was expressed that this unique historical assemblage might be kept intact for future showings for educational purposes.

This hope has become a reality as the picture has been presented before a number of enthusiastic audiences in various parts of the country since then.

First it journeyed to Brooklyn for a showing before the Brooklyn Institute of Arts and Science. This was followed by a showing May 5th in Jacksonville, Florida, arranged by the local Better Films Committee. The Jacksonville papers gave much space to this film progress presentation, the following quotation from the *Times-Union* gives an idea of the enthusiastic reception accorded it.

"At the Temple Theatre last night a large audience followed with never flagging interests the remarkable film presentation called *The March of the Movies*. This review, going back to the first 'movies' and bringing the motion picture development up to date, was presented by the National Board of Review of Motion Pictures in cooperation with the Better Films Committee of Jacksonville. The film, or group of many films, made in America and Europe from 1896 to 1927, illustrating the start, the progress, discouragement, persistence and final triumph of the screen drama, is to be preserved as a permanent record of the birth and progress of this great industry. It is unusual that the production gives a history of the motion pictures, in pictures. There is some explanation of detail, necessarily, and the audience is informed, with lines on the screen, regarding the period and the intention of the producers.

"As a means of recording history, with famous people seen in action, the motion picture offers a record that far surpasses the historical works with the sketches and prints. In *The March of the Movies* the audience is introduced to six presidents of the United States, the King of England, the late czar of Russia and many other celebrities.

"It is all interesting. It is remarkable for many reasons, and not the least of these is the fact that it was possible to collate and offer such a complete study of an industry which has grown from nothing to be one of the greatest in the world in thirty years."

The Norwalk, Connecticut, Little Theatre Council chose *The March of the Movies* for an experimental showing to give impetus to the Little Theatre movement which was taking shape in their town. A movement to bring to the community those outstanding pictures

which have an interest for the special audience but no "box office value" and also to cooperate with theatre managers by notifying the Little Theatre group when anything of unusual educational value is being presented at the local theatre.

After the Norwalk showing on June 8th, *The March of the Movies* turned westward for presentation before the Screen Advertisers Association in Denver, Colorado, June 26th. Following this is scheduled a showing during the DeVry Summer School of Visual Education in Chicago.

These showings and the many inquiries which have come to the National Board regarding other probable showings indicate the great interest of the public in this graphic survey of the newest art or the pictured march of the movies.

Keeping Up with Lindbergh

LINDBERGH'S historic flight and the record-breaking ovations tendered him in the capitals of Europe, and in Washington and New York, formed not only one of the most difficult assignments ever given to news cameramen but by far the most costly, in the opinion of Emanuel Cohen, for many years newsreel editor for Pathe, and now charged with the responsibility of organizing Paramount News.

In telling the story of covering this outstanding event Mr. Cohen said:

"Prior to Colonel Lindbergh's hop-off for Paris newsreel cameramen made Roosevelt Field their headquarters. The test flights undertaken by the young aviator were covered for future use. His chances of making a successful flight were considered slight by men supposed to be aviation experts, but the cameras nevertheless kept strict track of his movements.

When word was flashed to Paris that Lindbergh had started, foreign representatives of newsreel organizations immediately arranged to 'shoot' him on his arrival at Le Bourget. S. R. Sozio, our European representative, took several cameramen from the Paramount News Paris bureau to the French flying field. There he learned that should Lindbergh arrive in darkness the ordinary landing lights used at the airdrome would not give sufficient light for photographic purposes. He hurriedly ordered three huge motion picture studio lights to be sent to Le Bourget by truck, and when Lindbergh and the Spirit of St. Louis alighted on French soil Sozio and his cameramen got a remarkable picture.

The tumultuous welcome by the French capital was covered by the cameramen. When he left for Brussels he was followed by cameramen in the air in a fast plane. Later these cameramen flew across the Channel with Lindbergh and landed with him at Croyden Airdrome, the London airport. Riotous scenes of welcome followed and were recorded.

Meanwhile, arrangements were being

made by the United States Government for Lindbergh's homecoming on an American warship. We immediately obtained permission to have one of our cameramen accompany the air hero on board the Memphis. Sozio was in London when word was received in the New York offices of Paramount News that one of its men could take passage on the Memphis, and this information was immediately cabled to Sozio with instructions to report to the Naval Attaché at the Paris Embassy. Time was short, however, and Sozio soon learned that he would be unable to see the Naval Attaché at Paris and get to Cherbourg in time to board the Memphis. He tried to rent an airplane in London to fly him to Cherbourg but was not successful. Therefore, he proceeded by train to New Haven, England.

The steamer from New Haven goes to Havre and it brought Sozio much nearer to Cherbourg, but he was unable to catch a train to connect with the Memphis. Undaunted, he telephoned to Paris to have his camera taken to Cherbourg and then hired a high-powered automobile. There followed a wild ride of several hours across the French countryside. The car stopped only long enough to gas up and was again on its way and they arrived in time for Sozio to board the Memphis.

When the Memphis was a few hundred miles off the American coast the Navy Department sent a destroyer to sea to take off mail and the film made by Sozio and other cameramen. The Memphis then proceeded to Hampton Roads and Washington, where the cameramen continued to grind out film.

Lindbergh's arrival at Washington was covered by nearly 150 cameramen, who picked up the story and had him almost continually under fire. When he flew from Washington to New York he was followed by cameramen in fast army airplanes. Other cameramen were waiting at Mitchel Field, Long Island, when the daring youth arrived there to change over to an amphibian airplane and fly to the official landing place in New York harbor. Once in New York he was continually in range of cameras on every public appearance.

The actual making of pictures was less than half of the battle. Rivalry between the newsreel companies was never keener than in their efforts to get their films back from Paris following Lindbergh's arrival there. As it happened most of them took advantage of airplanes to get the negatives to Cherbourg, where they were dropped aboard the Majestic. While that ship was rushing westward rival companies were making plans to get the films off the ship even before it touched quarantine. The use of seaplanes, speedboats and even battle cruisers was contemplated, but in the final count, the films were taken off at quarantine and rushed to the various laboratories. They were on the screens of Broadway theatres eight days following the completion of the flight."

Motion Pictures on the Other Side of the World

"JAZZ" and the "eternal triangle" themes are not popular among Chinese motion picture fans at least. Mr. C. J. North, Chief of the Motion Picture Section of the Department of Commerce, in a recent pamphlet on The Chinese Motion Picture Market says their preference is for historical pictures, idyllic love stories and comedies, as well as stories with child actors.

It is gratifying to know that the question of Chinese national cinema likes and dislikes is being studied for the benefit of the American export film market when Mr. North states that the American motion picture enjoys far greater popularity among the Chinese than do the films of any other country outside of China. An average of about 75 per cent of the pictures shown there are of American origin.

Motion picture exhibition facilities in China are astonishingly meagre, for quoting this report, "There are in China at present, about 106 motion-picture theatres with a total seating capacity of about 68,000. These are divided between 18 large cities—chiefly ports where foreign colonies exist and where the expectation of at least some patronage on the part of the foreigner has led to the building of a motion-picture theatre. Outside of these, motion pictures are shown to a certain extent in educational institutions, Y. M. C. A.'s, lecture halls, and other types of establishments even less intended for motion-picture showings, but all told the addition of these would hardly raise the total of exhibition possibilities beyond 150. The main point to note is that China, with an area greater than that of the United States and a population at least three times as large, has far less theatres than the city of New York."

Some interest in the motion picture as an educational medium has been evinced in China, according to Mr. North, who says, "As a means of presenting western civilization more clearly to the minds of the Chinese people and educating them along modern lines of hygiene, safety, sanitation, etc., the motion picture is conceded to have a great future. Considerable effort has been put forth by organizations such as the Shanghai Municipal Council and the British-American Tobacco Co., Cinema department, along these lines. In the early part of 1924 the Shanghai Municipal Council instituted the use of the movies for furthering public health and educational work. During that year films were shown dealing with natural ice, mosquito extermination, vaccination, and the Chinese watermelon. The British-American Tobacco Co. in 1924 put out a traffic series of short pictures with Chinese actors. Among these were "Safety First" and one depicting the training of a new recruit in the police force. The former was in story form and showed the various dire accidents which might result from disregarding traffic signals."

An interesting part of this comprehen-

sive little Trade Information Bulletin is that part which tells of Chinese motion picture production. The titles of four productions described are "A Secret Told at Last," "Two Valiant Brothers," "The Three Talismans," "Three Shanghai Girls." The latter story ends, according to a quoted observer in this wise, "The denouement is brought about in the bosom of the family, where all sins are confessed or forced to the surface, the lover marries his sweetheart, and 'Good Night' is shown on the screen." Seems to savor of an ending not unfamiliar in this country!

THE motion picture is the ideal force for the promotion of inter-racial understanding and international peace.

A committee representing 800 members of the Hollywood Woman's Club so went on record when it called upon the women of America to support Pola Negri's newest picture, *Barbed Wire*, an adaptation of Hall Caine's "The Woman of Knockaloe".

Mabel E. Graham, speaking for the Hollywood Club, declared that this new Pola Negri picture is the greatest single blow against international intolerance that has ever been struck. Never before in the history of motion pictures has warmer praise ever been given one production.

Through Mrs. Graham, the Federation of Women's Clubs, the national Parent-Teachers Association, and the various national church organizations formed of women will be urged to view this picture play.

The National Board joins in the recommendation of this picture, the Review Committee having classed it among the Selected Pictures. It is reviewed on page 10 of this magazine.

MOTION pictures, according to Mrs. Jessie Olds and Jane Molenaar, librarians in Springfield, Ohio, are responsible for the popularity of many books taken from the shelves of the Warder library. Young and old alike, they said, read more because of interest in books which have been picturized.

THE moral tone of the movies will be improved through the education of public opinion and not through censorship by state or federal government.

This attitude toward the motion pictures was expressed by speakers before the National Council of Catholic Men at Cleveland.

Charles A. McMahon, editor of the National Catholic Welfare Bulletin and director of the motion picture bureau Catholic welfare conference, told about the bureau's work in keeping constant check on developments in the movies.

Authors' Council Will Assist Writers for the Screen

FORMATION of an Authors' Council, characterized as the most ambitious plan yet devised for the development of original stories for the screen, has now been announced by Jesse L. Lasky, first vice president of the Paramount Famous Lasky Corporation, in charge of production. The council, which will begin functioning next month with offices in the new Paramount Building, New York, will have for its purpose the development of original picture stories and the encouragement of authors to write their stories directly for the screen.

The Council also will provide a clearing house for information as to the story needs of Paramount stars and directors, and is expected to be of great help to authors in marketing their ideas by providing them with specific information on the requirements of production.

In explaining the establishment of the council Mr. Lasky said that it was made possible by the closing of the company's Long Island studio. "The East is not suitable for actual picture production," he said, "but New York is the literary center of the country, and, so far as pictures are concerned, of the world. The closing of our studio released from actual production men who are peculiarly qualified to put this plan into operation, and now authors, instead of being swallowed in the studio rush of Hollywood, can go to this convenient center, submit their ideas, have help and guidance in working them out, and develop their stories with a definite market in sight."

Working with the council will be Owen Davis, the famous dramatist, and president of the Authors' League of America, who has been with Paramount for the past several months in the Long Island studio. In addition to Mr. Davis, who will represent American dramatists, the council will also embrace Frederick Lonsdale, representing British dramatists, and Alfred Savoir, representing the French. Contributors to the council are expected shortly to comprise the leading novelists and dramatists on both sides of the Atlantic.

"With the formation of the Authors' Council, novelists and dramatists will be encouraged to bring in their ideas for stories to a group of men who not only have practical knowledge of actual studio conditions, but also have the sympathetic understanding and time to help the authors work their stories out.

"In the past writers have been sent to the studios where they have been obliged to develop their ideas with studio executives whose day was crowded with other details of production. The result has been that the author, plunged into a strange technique and strange atmosphere, was forced to write stories under conditions that were discouraging, to say the least. Nobody in particular was to blame; it was the fault of the system."

BETTER FILMS ACTIVITIES

MISS RUTH RICH, who for the past year and a half has been connected with the National Board of Review as Secretary of the Better Films National Council, is now on leave of absence. Miss Rich succeeded Miss Alice B. Evans in the Board's better films work. The work which Miss Rich has carried on will be continued as heretofore under the Better Films National Council. It is the earnest hope of this Council to extend its usefulness as a clearing house of better films information and as a guide to community better films and motion picture study club organizations. Any and all contributions or correspondence regarding activities, ideas, or suggestions from interested committees or individuals will be greatly appreciated. They will be valuable both as mutual aid items in the Better Films Activities department of this magazine and as a guide to the making of plans for conducting this work during the coming season in a way to offer the greatest benefit and enjoyment to all interested in better films.

THE children of Rochester, N. Y., who have attended during the past season special Saturday morning programs at the Eastman Theatre, have liked best of all pictures showing Mary Pickford's *Little Lord Fauntleroy*, and, next to that, Douglas Fairbanks' *The Thief of Bagdad*.

This interesting sidelight on the preference of ten-year-old motion picture critics is revealed in an Associated Press dispatch from Rochester, N. Y., quoting Eric Clarke, general manager of the Eastman, as the authority for the statement.

THE prologue for the Junior Matinee at the Ritz Theatre, Birmingham, Ala., for Saturday, June 11th, was "Mother Goose," given by the Children's Little Theatre under the direction of Mrs. Clifton Brewer. These matinees are at the Ritz and you are urged to attend and enjoy them. The chaperones will be furnished by the Junior League. The Girl Scouts will be the ushers. It has been a joy to see the bright faces and eager helpfulness of these scouts at the matinees. The Better Films Committee feels that they have done a piece of fine constructive work in putting on these carefully planned programs for the young people. They would not have been the success they have proven but for the cooperation of the P. T. A. who arranged all the prologues until school was out. The Denishawn dancers will furnish a prologue this summer and the different playgrounds of the city will cooperate in putting on folk dances. Some of the future matinees will include a Colleen Moore, a Baby Peggy and a Douglas Fairbanks picture.

THE Better Films Committee of Rockville Centre, New York, completed its organization at a meeting early in April, and is now working in affiliation with the Better Films National Council of the National Board of Review.

Officers for the ensuing year include Mrs. Bradley Myers, president; David Charters, vice-president; Mrs. J. L. Appelgate, recording secretary; Mrs. Harry Reeve, corresponding secretary; Albert Haab, treasurer.

The membership includes representatives of the men's and women's organizations and individuals interested in its constructive program. It has adopted as its motto, the slogan of the National Council—"Selection—Not Censorship—The Solution." The manager of the theatre is lending his cooperation in arranging bookings of family pictures for the week-ends, and is giving his hearty support to various activities of the committee.

The organization of this committee was sponsored by the Woman's Club in Rockville Centre. As chairman of the Motion Picture Committee of the club, Mrs. Appelgate had been working in cooperation with the National Board of Review and its Better Films National Council for some time. She realized that a community committee should be appointed, and through her efforts the organization meeting was called.

THE Rutherford, New Jersey, Better Films Committee held its annual meeting June 9th. Invited guests and members filled the capacity of the High School lunch room which had been arranged and decorated for the meeting. In spite of the heat, the valiant committee, which is one of the newest organizations in the town and fast forging ahead into a real place in the town's effort, presented a resume of the year's work that astounded and delighted its hearers. Among the listeners was Miss Louise Connolly, educational expert of the Newark Museum and Library, who listened to the reports of the unique committee's work with apparent pleasure and approval and paid them the most flattering commendation when she rose to speak.

The first report was made by Mrs. Harry G. Grover, president of the Better Films Committee since its beginning. She gave a brief history of its beginnings, the need that was felt in Rutherford four years ago for some action on the entertainment provided by movie programs and explained how the committee from small and humble beginnings as a study club had grown into a strongly organized group of hard working committees, each doing definite instructive work and doing it so well that more and more interested people are realizing the vital importance of the better films work.

THE annual meeting of the Cincinnati, Ohio, Better Motion Picture Council was held recently at the Hotel Sinton. Mrs. John Malick, the president, who had expressed the wish to retire from that office after two years of administration, was prevailed upon to again serve for a year, when Mrs. Robert C. Heffebower, first vice-president, who for the second time in the past four years was nominated and urged to assume the presidency, declined because of a multitude of duties which were taking much of her time. As publicity chairman of the council for the past six years, Mrs. Heffebower has given faithful and efficient service in the cause of better motion pictures. Through her motion picture friendships and associations in the East, she has brought important motion picture people as speakers to the council luncheons, and placed the Cincinnati Better Motion Picture Council and its work prominently before these Eastern groups. She represented the Cincinnati Council at the Third Annual Motion Picture Conference of the National Board of Review of which she gave a most enthusiastic account upon her return.

NOW that vacation is here with plenty of time for recreation of all kinds, every Saturday morning the thoughts of Atlanta's youngsters turn to the children's Saturday morning matinee, their own show, with pictures and prologues that are always interesting and held in the cool Howard Theater once a week at 9:30 a.m. Pictures that the children themselves suggest are shown, and the programs are always so attractive that a large attendance of grownups is noted each Saturday. Parents are grateful that the Atlanta Better Films Committee has provided for their children such fine, clean amusement. The very youngest of the matinee audiences will be charmed this week at the announcement of Baby Peggy in *Little Red Riding Hood*. While the children of the older grades and junior and senior high will particularly enjoy Tom Moore in *The Song and Dance Man*. This is a new picture never before shown at the matinees, and is full of life and action.

THE Jacksonville Juvenile Band was an added attraction at a recent Junior matinee held under the auspices of the Better Films Committee of Jacksonville, Florida, in the Arcade Theatre, Charlie Morrison, manager.

This band, which is sponsored by the playground and recreation department of the city, has been making excellent progress. A youthful cornetist acts as assistant director and leader, and the band numbers about 22 talented young musicians.

The National Board of Review of Motion Pictures

Through its BETTER FILMS National Council and Department

composed of

**Associate and cooperating members and Affiliated Better Films
Committees throughout the country, is—**

ENCOURAGING a study of the motion picture as a medium of entertainment, instruction and artistic expression.

BRINGING to the attention of the public the better pictures, classified according to their type-of-audience (age and group) suitability, and cooperating with the exhibitors in encouraging support of the finer pictures.

EMPHASIZING the fact that the majority of motion pictures are not made for children, but that the motion picture is a form of entertainment directed at its fullest expression toward mature audiences, and must be encouraged as such if its highest artistic, entertainment and educational possibilities are to be realized. But also recognizing the fact that certain films are definitely suitable for boys and girls, and sponsoring selected programs for Junior matinees.

ESTABLISHING in the minds of the public the fact that the only fair and effective way of bringing public opinion to aid socially in the entertainment, artistic and educational development of motion pictures is through the constructive methods of the Better Films movement—namely, selection and classification, and enlisting community support of the better pictures.

NATIONAL BOARD OF REVIEW MAGAZINE

(Combining "Exceptional Photoplays," "Film Progress" and "Monthly Photoplay Guide")

Vol. 2, No. 8.

August, 1927



George Bancroft in "Underworld"

Published monthly by the
NATIONAL BOARD OF REVIEW OF MOTION PICTURES

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Looking Ahead!

SUMMER has its counter attractions — sports, picnics, sea shore, playgrounds, and whatnot — so the movies lose their place in the front line of attention for a few months.

But after August comes September and soon back to the indoors again and the entertainment solution "Let's Go to the Movies."

Well, what movie, just any old picture or the best picture — yes, of course, the best not only because thereby one gets value received for time and money spent but also aids in perhaps the most emphatic manner — the box office — in furthering the movement for still better pictures.

Will not all of you readers of this magazine do your share by bringing it to the attention of your friends and all those you are anxious to have interested in the encouragement of the best in the art and entertainment of the motion picture.

National Board of Review
70 Fifth Avenue
New York City

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Contents for August, 1927

Louise Connolly	3
Screen Shadows From MuscovyH.A.B.	4
Putting Pictures OverHoward Dietz	7
<i>Exceptional Photoplays.</i>	
Underworld	10
Selected Pictures Guide	12

FEATURES

College	Painted Ponies
Fireman Save My Child	Shanghaied
Foreign Devils	The Stolen Bride
Madame Pompadour	Twelve Miles Out
The Magic Flame	

NON-FEATURE SUBJECTS

The Flag	Pathe Review No. 34
Pathe Review No. 30	Roaming the Emerald Isle
Pathe Review No. 31	Tackles and Touchdowns
Pathe Review No. 32	Taking Punishment
Pathe Review No. 33	Winging Round Europe

SHORT COMEDIES

Alice the Whaler	Ko Ko's Kane
Felix the Cat in Art for Heart's Sake	Sealing Whacks
	The Travel Hog

Better Films Activities	15
-------------------------------	----

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Louise Connolly

NOW and then a leader dies, and in the light of that loss, the meaning of a whole movement is recognized afresh with new illumination of the mind.

On July 17th, Louise Connolly died suddenly in a hospital in Portland, Maine, having been taken ill on a train while on her way to spend a vacation. Sixty-four years of a life full of usefulness beyond the average measure, were thus ended. With them, was closed the career of one of the foremost exponents of freedom for the motion picture screen and of a program of liberal advance looking toward the realization of cinema art as inspiring entertainment and visual education. The Better Films Movement at its best and richest was embodied in the point of view, the unflinching interest, and the courageous pioneer efforts of this remarkable woman.

To the intelligent public she represented, giving of her time, experience and capability, on the subject of motion pictures and the social problems they entail she brought clear thought, precise and pungent expression, and a quieting humor. She advocated tolerance, patience, study of the facts, and the focusing of all efforts on a constructive helping of the screen to help itself—not by interference and invasion of its rights to growth, but by making known and then supporting the best that it had to give, and by organizing individuals into groups who would express, through their activity, this progressive viewpoint. In that sense, then, was her gift to the motion picture as an art, and in like proportion to her interest, conviction, and powers of defending it. To the motion picture as an industry, her faith by reflection, likewise bestowed a boon. Through her work and

voiced expression as strong and logical a light was cast on the fallacy of censorship as that shed by the mind and utterance of anyone, at any time, anywhere. The industry, as well as the public, should know of this now, if it has not known before. Her activity in what has come to be termed the public relations field, is not to be overestimated. It was done as a private citizen, apart from her professional labors, as a volunteer in the service of an art she believed in abidingly. It could not be paid for, and it was not. In the rush of affairs of the business, whose welfare is increasingly dependent on public goodwill and support, we cannot help but wonder how much of Miss Connolly's contribution was noted.

That this contribution was large let two concrete examples indicate. In 1921, as a representative and member of the Executive Committee of the Better Films National Council (then the National Committee for Better Films) of the National Board of Review, Miss Connolly spoke through Georgia and North Carolina against the establishment in those states of censorship, and for the adoption of the Better Films Movement as a more enlightened and serviceable solution. Her mission was timely, as in both these states there was

at that time a strong movement for state censorship led by reform elements and bolstered up by public opinion. Clarification of the problem and a better understanding of motion pictures were gravely needed. Miss Connolly in her extensive speaking trip afforded both. From both states testimonials as to her success in getting them across poured in from the groups to whom she spoke. A liberal sentiment was created directly through her

(Continued on page 9)



Miss Louise Connolly

Screen Shadows From Muscovy

ON January 18, 1584, during a game of draughts, IVAN IV, called the Terrible, Tsar of the Russias, died, after a reign of oppression, cruelty, orgy, and dynastic achievement as a ruler of the first order, leaving a name that is darkly glorious and sinister in legend. History and literature have tried to present the man, the living figure; in the main he has evaded both, and taken his station with the fabulous. Now a motion picture has made blood and flesh of him.

Potemkin recreated an event and the passions surrounding it, striking deep at the senses with the art of the true cinema, until then all but blundered at. The real revolutionary quality of the film fomented in the method rather than in the matter of which it treated. Artistically, more than thematically, it was red.

Ivan the Terrible, a motion picture produced by a similar assemblage of Russian talent from the Peoples Theatre (the Sovkino) recreates with pure cinematic power and cinematic terms a man and the sense of the times that made him possible. In both pictures the cinematic art stands distinctly on its own, reveals what its nature is as a medium of expression, and asks anew for definition. Shall we say that the answer is simple, as simple as that to the question asked by any other art; as simple as saying, An expressive form in which the creative force works, using that form's own peculiar tools, to a result of magic? An expressive form—only vastly multiple in its manipulation, elaborate in its means, communal in its accomplishment, drawing a pattern of tremendous scope and precise, infinitesimal imagery along a perishable, mechanical ribbon of film—an Argus-eyed art with the energy of a minutely sensitized Titan—an art at all times embracingly dynamic and panoramically

microscopic? *Potemkin* and *Ivan the Terrible* seem to teach us this. We must feel, if we have felt at all this art of pure motion picture, that composition, tempo, tone, style, action, and such things may be well enough, and doubtless are contributory elements, as they are in all art, but that the thing which distinguishes the motion picture as a particular medium is the utensil endowment at hand and ready for vitalization, which can make an assemblage of film a living

thing itself, a la *Ballet Mechanique*, as well as any moving object on the film, that muscular image combination of speed and jar and pause and rest that is the motion picture alone, and no other art, and that finds its nearest equivalent in the art of combining sounds to make music as an art that strikes at the nerves and senses, *through* the eye, as that other through the ear, but not *by* the ear only, since the vibration, feeling, and sense of effect that answer the image-compost on the screen arise from all the senses touched by the visual.

This power to touch the nerves through the eye's communication is sure sign that *Ivan the Terrible* is true motion picture. The sound and motion of a people and an era—cries, curses, laughter, groans out of Muscovy, the communal and individual movement of bodies and the mysterious operation of minds,

lusts and spirits—are shed from the screen on which the shadows of this film are thrown, and the brain is filled with the palpability of a monster, hardly explainable, yet perfectly real, residing in those shadows' folds, a being not so much drawn by an art from history as a malice alive before our eyes once more. Was Ivan as cruel as all this? What does it matter? The portrait gives complete conviction—as if we were meeting the man and feeling his rod. Only



L. M. Leonidoff as *Ivan the Terrible*



Procession—illustrating use of parallel oblique lines creating movement in design.

the Russians have achieved this supreme reality in motion pictures, so that the screen becomes a very window in space and opening on all time, and the people walking in its rectangular space speak from the human image, no matter how strange and unfamiliar they at first appear.

Ivan the Terrible holds a cruel enchantment. It is like low, heavy music rising to shrieks, like a dark painting into the depths of which to see the detail one looks with fear, like a frieze carved to the last minute detail that breaks into waves of life under the steadfast, astonished gaze. And it is like a tale told in a dark room where the walls give forth the images. Examine it and we see the design, the lines like giant etching on snow, the rich, restless, barbaric ensemble, the composition of sombre fluids splashed with whorls of color, the ripples and waves of motion set against each other, like crossing tides, whereby the senses are caressed and rocked and swept around, and the eye is led from crest to crest to a complete illusion—those fast-cutting glimpses, slowing measured vistas, often unrelated to each

other as objects or object groups joined continuity-wise, yet absolutely related kaleidoscopically to the pattern sought and finally achieved.

Thus the staircase scene in *Potemkin* was made to fix its moment of panic in the nerves. One was part of that flight and falling under the merciless bullets. So with the sequence of the Tsar's feast and orgy in *Ivan the Terrible*. The fumes of food, of animal pleasure, the sound of coarse and guttural voices breaking into jest and laughter and brutal utterance, the heat of heavy bodies leaning against each other, the dizzying sight of outlandish faces, seen like fragments in a whirling room, the crash and stamp and circling of the dancers moving toward a rhythm of chaos, breed a furor in the spectator until his sensations blend with the complicated movement on the screen, and he feels himself there, under the beady stare of Ivan the mad and the awful.

This effect of technique marks the whole picture and lifts the story content into the realms of life, beauty and creation. It teaches that photographic perfection itself is of small importance if the static

images mechanically moved to give the illusion of life are not given *another* movement, constant and organic—occurring first in the concept as the photographic tool is used and completed in the assemblage of the photographic result, thus realizing by the elimination of anything foreign, the felt original creative design. It is the sense of life and reality wedded to this understanding of the cinema medium as a sensitizer to make them vivid—the seeing of the motion picture in its process of creation as life and art together—that makes the production of such a picture as *Ivan the Terrible* possible. Surely on this changing, many angled, always completing canvas of dark Russia in the late Middle Ages an imagination speaks from silent images, manipulated shapes, that calls to our own imagination, fulfilling our sense of a world and people we have not seen.

Doubtless there will be a difference of opinion

about this film. That it is another branch of the same tree that grew *Potemkin*, a branch, dark, vibrant and tense, extending across the sky-line of the future, heavy with growth of the cinema, there can be little question. Nor can there be much doubt that on its long, variegated ribbon is recorded the concerted efforts of the most remarkable group of actors yet to be placed in action before the camera, each one guided by the creative spirit in the exercise of a screen capability unsurpassed. *Ivan the Terrible* is history flung into the magic pot that boils it to its essence, and scholars and populace should have no difficulty in seeing this alike. But more, it is living motion picture—for swift moments and for whole great sequences the new, curious, magical art at its fullest achievement to date. And that is a thing for artists alone to regard.

W. A. B.



Ensemble—illustrating detail composition from the feast sequence

Putting Pictures Over

By HOWARD DIETZ

How much does the average person, either as an interested motion picture theatre-goer or as one doing constructive work with the local exhibitor for community motion picture betterment and understanding, know of the things behind the scenes in the putting over of the picture—the publicity, advertising and exploitation? Probably very little, and therefore, this address given by Howard Dietz, Director of Publicity and Advertising of Metro-Goldwyn-Mayer, at the Third Motion Picture Conference of the National Board may help to bring a sympathetic knowledge of these methods to the public.—EDITOR'S NOTE.

DURING the past years the motion picture industry has developed artistically in production and economically in distribution. Real development, it has been pointed out by Chesterton, is not merely passing things on a road, but also drawing life from them as from a root.

It might also be said that no other art has truly developed in the same sense, for neither sculpture, literature, painting nor music are greater to-day because of what has been done before. But one can see by merely looking at any motion picture of yesterday, that there has been this real development in motion picture production.

The men of today, like Thalberg, King Vidor, Lubitsch, and Stroheim, to name only a few, truly know how to make motion pictures. The material is clay in their hands and they can mold it into any form they desire, limited only by the scope of their message, and criticism, which formerly was directed primarily at the medium, is now confined almost exclusively to a consideration of the method.

The motion picture director, knowing how to make pictures, can make almost any kind of picture he wants and the question naturally arises as to why he does not make the so-called "special audience" picture. But he chooses to make a picture which is great as well as popular and this is not so incongruous. "Huckleberry Finn" was a great novel and also popular.

There are two kinds of creative work, those which are popular and good, and those which are good and abstruse, and it is suicidal at present for a motion picture company to deal in subjects which are abstruse.

Regarding the promotion of motion pictures, there are three branches. Each has a sort of definition which is not exactly definition, but more or less fits. Publicity means the furnishing of news and feature material and photographs to the various

mediums of the press; advertising is paying for space in these mediums; and exploitation is doing work in conjunction with the theatre on the street.

Frank Wiltach, who compiled a dictionary of similes, got a few good ones that touch the subject. He said, "Doing business without publicity is like winking at a girl in the dark. You know what you are doing, but nobody else does," and Don Marquis almost said, "Doing business without advertising is like dropping a rose leaf down the Grand Canyon of the Colorado and waiting to hear the echo." And on exploitation it is suggested that a man who would do business without exploitation, would build a theatre in Pittsburgh and forget to leave a place for the electric sign.

The most significant development in publicity has been the opening up, so to speak, of the syndicates. A few years ago it was very difficult to have the larger syndicates, carry motion picture news with any consistency, but in the last few years there has been a growing appreciation on the part of the press of the value of motion picture news and the importance of this subject which concerns so many. The Associated Press today sends out, I daresay, several stories a day on motion pictures which go to twenty-two hundred papers, and they have, along with the United Press and other syndicates, relieved greatly the waste of paper that goes to newspaper offices from the press agent direct. Also the value of the press agent himself has grown in relation to the newspaper, which now realizes he is a news source and his craft has its own ethics just as the newspaper craft has, which means he will not violate confidences and prefers to give the news even though it is at times unfavorable, rather than suppress it.

He is working for a private interest and as such often goes about creating news. This should be done without falsification and without any danger of harm to the game. It is not hard to create news. Creating news is often taking the wildest flight of your imagination and bringing it down to a truism.

The writing of news has changed. The motion picture industry has grown its own psychology. Years ago, not many years ago, the press agent had to write all the statements for producers. In writing the statement he spoke of the industry being in its infancy, and it was there so long, we thought it was suffering from infantile paralysis. But that statement which was continually written, gave rise to a humorous experience with a producer who shall be nameless. This producer always wanted a different statement, but would never be content unless it was the same one and the press agent called

upon to write it, got bored repeating it and turned it over to his assistant to write and submit to the boss and when the boss, this producer, saw this statement, he looked at it, read it carefully, and said, "It won't do; it is not my style."

Many stunts have been done which have definitely given value to the theatre. I do not believe in wild stunts which have a bad effect and no relation to the business. This is often done by a press agent desirous solely of making his name known, which he has to do often because he is on a one-time job and has to do something spectacular. There are many stunts which are very definite business factors. For instance, the linking up of Gloria Gould to manage the Embassy Theatre in New York City. She was rated as news in a newspaper. Newspapers have certain names which are news sources and news names. Stories which concern them are submitted to the city editor and usually given a certain space and almost everyone in society or politics rates his space.

Newspapers know how much space Bernard Shaw will get when he dies. The biography is written up and all that remains is the beginning paragraph to say he died, and they always also have the lead for a certain man. The first line of any news story on the death of Kipling would be: "Rudyard Kipling is dead." If it were some one less known it would be: "John Jones, the well-known architect, of New York, died yesterday, etc.", the description of one's calling becomes more complete as his importance is less. The first function of the press agent and publicity man in any city or nation is to know what is news in newspapers, what names make for news, and when he goes out to get publicity, when he is going to create news, he should think in terms of those things which are already listed as news ideas in the newspaper offices.

But, to branch off from publicity to advertising—that is perhaps the perennial problem of the motion pictures and is always discussed when any group of advertising men get together. The Paramount Company has been the most consistent user of institutional advertising and I believe that they have been successful; but, nevertheless it has not solved the problems of that Company in the same way that other businesses through advertising have solved their problems of distribution. In the motion picture business the difficulty is that one can never say when something is going to play or where it is going to play. It is just as if a grocer showed on his shelves Hecker's Cornflakes one week and sold nothing else that week and if you went in to ask for Quaker Oats, he would say, "I will have those next week." The problem of the Hecker's Cornflakes advertisers would be great if they could not be sure the grocer would have them at all times.

One of the essentials of an advertisement is to be able to locate the product. What is it? Where can I get it, and do I want it? Here is a good picture,

I'd like to see it. Where is it playing? I wonder when it will be showing? Most advertising in that respect takes the form of publicity, even though paid for and since motion pictures are a source of great public interest, it is always questionable whether it is worth while to pay for publicity. This is not designed as a thought to limit advertising. In fact, quite the opposite. The business doesn't advertise one-tenth enough. I am merely discussing the difficulties of sound copy.

On the subject of exploitation, which is, as I say, directly connected with the theatre on the street, there are, generally speaking, for the purposes of publicity and the publicity man, two kinds of theatres, the transient theatre and the neighborhood house. The transient theatre is the theatre the success of which is primarily determined by its location and the audience is different from one performance to the next. That is why a theatre that is in a passing location will often do the sensational and flamboyant ballyhoo in front of the theatre, whereas the neighborhood house adopts a more conservative tone. It caters to a particular clientele, which often it knows and deals with directly by mail or advertising because the message of the management is of great interest to its patrons and carries a tone of confidence.

The exploitation man is usually more concerned with the theatre that is in the transient location, because he can do things with it; by making an interesting front he can attract more people. In these theatres the title of a picture is very important, while in New York where a picture may play a week, two weeks, a year or more, as in the case of the *Big Parade*, and *Ben Hur*, the title doesn't mean much because after a time the public gets to know what the picture is about; but in the smaller town, where it is played one day or two, there is no time for this information to spread and the title and posters and that sort of thing, all the hallmarks of the picture, are the things that interest and bring the public to the house.

That is why we always have to prepare a special kind of poster for a special kind of theatre, and the whole poster phase of the promotion business is one of interest because the poster is, after all, a very definite art medium. In our industry we prepare posters for the theatre and the theatre purchases them. This has often made them better and often worse, because, having to be sold, they are made to appeal to another judge and that sometimes has definite limitations.

Publicity, and advertising, and exploitation are the right arm of distribution and in this field, while some progress has been made, I do not think it has been so marked. Motion picture selling today is in the same position as it was years ago. It is a system of barter and that, of course, is always unsatisfactory. There are no direct economics of price

on the selling of a motion picture, but there is a little more standardization today than there was years ago, due to the fact that the theatre manager having played several hundred pictures has precedence of price in his house. He has ranged a gamut of different kinds of entertainment and has a fair gauge of what he can draw on for certain attractions.

In certain theatres where pictures are played on percentage, there is a very definite gauge as to the value of the picture, but in the vast majority, they are not played on a percentage basis, with the result that we do not know yet what the market value is of a picture under the true value of the picture in the eye of the public.

The most interesting industrial thing in a distributing company is the distributing itself. I don't believe most people stop to consider the vast mathematics that goes into the routing of motion pictures, the progressive rates when a motion picture has several hundreds of prints in existence and these are in duplicate, and many hundreds of theatres are playing the pictures, and so on—the complexity of keeping those prints moving, liquid, and always in condition, is quite interesting if one watches it in process. The condition of prints and exactness with which they are routed so that the theatre will have the picture in time for the show, has been one of the things where the motion picture industry has found itself physically.

Louise Connolly

(Continued from page 3)

efforts which has survived and grown among influential people of that section into a strong, supporting attitude for the motion picture as an entertainment. Single handed, Miss Connolly staved off censorship in that part of the South, left there a tangible program to take its place, and created the enthusiasm, enlightenment, and will to pursue a tolerant, constructive policy such as tends to erect a permanent bar to censorship encroachment. Her efforts constituted about the finest public relations work ever done by one individual in behalf of the motion picture.

In the Spring of 1926, when the reform forces convened in Washington for the hearing before the Committee on Education of the House of Representatives to advocate the passage of the Upshaw measure for Federal censorship, Miss Connolly's five minute impassioned, yet wholly logical, address, made a profound impression on the Committee. It was the refutation of damaging charges by a woman of national repute who, as a student of child psychology had, in its connection, likewise studied pictures and their problems. It was the utterance of an unassailable American citizen, the voice of a thinking woman,

defending the rights of freedom for the screen and for its patrons, young and old. It fell among the welter of misstatements, biased opinions, hatred and propaganda hokum, like cool and sparkling water falling into a muddy pool. It helped as much as anything said by the opponents of censorship present to put the Upshaw and Swoope bills back on the shelf. It was the expression of one without an ax to grind, with only the sense of fair play and truth at heart.

Who and what was Louise Connolly? Born and educated in Washington, D. C., she received the degree of B.S. from George Washington University in 1886, and the degree of M.S. in 1889. Later studying special courses in pedagogy in New York University and in Teachers' College of Columbia University, she came to hold many educational positions as teacher and supervisor in the schools of New Jersey. She was one of the pioneers in the movement to bring visual education into the public schools, and one of the original members of the National Committee for Better Films. The author of many text books on the teaching of language and geography, the editor of many other text books for three publishing houses, she still found time to prepare brochures on education, citizenship, visual and tangible instruction, to become well known as a lecturer and public speaker on education, and occasionally to contribute articles to magazines.

Her interest in visual education and her experience in that field led her to the final work of her life, that of Educational Expert of the Newark Public Library and Museum. There she left the foundation for her monument in the striking work she started and carried to a large measure of completion, giving the institution she served a unique place among the libraries and museums of the country.

It is with Miss Connolly's place among those who have disinterestedly worked for recognition of the power, usefulness and right of the screen, however, that our tribute has to deal. In her death, the public, the National Board of Review with whom she served so long and untiringly, and the motion picture itself, have suffered the loss of a true friend and ally. Of the public, in her connection, it may be said that many parents and children benefitted by efforts far beyond those of the average educator. Of the National Board, that its development, advance and contacts were often marked by her suggestions and unswerving conviction that its work was sane and valuable. Of the motion picture itself, that she expected great things, and lived to see the cinema begin to come into its own as an art. If she had been born a little later, she would have lived to see the thing that was foremost in her mind, the general, intelligent use of the motion picture as a special teacher in the schools.

EXCEPTIONAL PHOTOPLAYS

COMMITTEE

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A department devoted to an impartial critique of the best in current photoplay production. Each picture before being listed, is thoroughly discussed by a volunteer committee composed of trained critics of literature, the stage and the screen, who are the sponsors of this department. The printed reviews represent the combined expression of this committee's opinions. The reviews aim to convey an accurate idea of the films treated, mentioning both their excellencies and defects, in order to assist the spectator to view the productions with increased interest, appreciation and discrimination. The reviews further try to bring to the attention of the reader of special tastes or interests, or of severely limited time for recreation, those photoplays which genuinely contribute to the art of the screen.

SECRETARY
AND
DEPARTMENT
EDITOR

ALFRED B. KUTTNER

Underworld

Directed by.....Josef Von Sternberg
Photographed by.....Bert Glennon

The Cast

"Bull" WeedGeorge Bancroft
"Rolls Royce"Clive Brook
"Feathers"Evelyn Brent
"Slippy" LewisLarry Semon
"Buck" MulliganFred Kohler
Mulligan's GirlHelen Lynch
JalomaJerry Mandy
"High Collar" Sam.....Karl Morse

UNDERWORLD is just about the best underworld picture that has come along. Melodrama it is, but melodrama that is human, that keeps its actors people while unraveling a plot developed through the interplay of human temperaments, passions, feelings. Cinematically it is modern, in the stride of the art. Imaginatively it is frequently of the first rank, a finely visualized selection of touches that reveal not only the fabric of the characters but as well the predicament of their lives, intensified as they are by the decent instincts that urge them upward despite the dragging impulses that are the result of their conditioning in society's darker strata. As important, it stamps an American actor, George Bancroft, with finality as of the elite among screen artists, a power like Jannings and Krauss, and it brings a director, Josef Von Sternberg, very definitely into his own as among the real creators for the screen, thus fulfilling a prophesy more than hinted by *The Salvation Hunters*.

Isn't this all pretty high praise for just another picture? we seem to hear it said. And to boot: Doesn't the picture deal with criminals and isn't it melodrama? If it is artistic in places, how about its moral tone?

We answer categorically: Certainly it is another picture, but not one, just. For all that it is a melodrama with characters, fascinating as they will always be, of the underworld, it is that rare thing on the screen, a film wrought on the iron of truth, on a

framework of understanding visualized in telling, conclusive movement that is the target reached by all good art, and seldom reached, at least so unerringly, in motion pictures. And for its moral values (and may the censors and the criers-out for "better" pictures perceive them in this film!), they are coursing in the very veins of the story picture; fortunately, neither skin deep nor washed on with a smirk. It is the story picture of a man coming from darkness into light, surrendering at the last gasp the kingdom of his world to gain the kingdom of himself. As the film travels, we watch the coarse clay refining in a fierce burning. It is a parable of the primitive child-man attaining the civilized state, facing the moral problem, perceiving it, finally redeeming himself and the others of his tribe. The purely sentimental is untouched by the film. "Bull" Weed is set down for what he is, and his personal story is ended as it inevitably must end—at the hands of himself as much as at the hands of the law.

"Bull" Weed is a Napoleon of the underworld. He has a vast superiority feeling. He cannot imagine anything overpowering him. His girl is "Feathers", his chief friend and retainer one "Rolls Royce", whom "Bull" has taken in from the streets, provided with money and clothes befitting the thing "Bull" perceives he once has been—a gentleman. "Bull" nicknames him "Rolls Royce" because, like the super automobile, he has the pleasing and trustworthy quality of silence. Thus "Bull" is disclosed as being of a philanthropic turn of nature in a wholly fascinating, illogical way. He has a real instinct for saving. Sin he can perceive in others, although hardly in himself—a cunning reading of not only the man, but also perhaps of the so-called criminal type.

"Feathers" and "Rolls Royce" fall in love with each other, impelled by mutual recognition of the pathetic residue of decency left in both. At the same time, they remain true to "Bull", taught by the decency he has shown to them.

Then "Bull" kills "Buck" Mulligan, a gang leader, for insulting "Feathers". He is taken by the police, tried, and condemned to be hanged, leaving "Feathers" and "Rolls Royce" soon to be free to follow

their love. They make plans to go away together, while "Bull", in the death cell, is agonized by the rumor that they have turned traitors to him, double-crossed his love for the one and his trust of the other.

But "Feathers" and "Rolls Royce" cannot turn back on "Bull". At the last moment, they plan to rescue him. "Bull", surreptitiously acquainted with the plan, is torn by hope and suspicion that it is only a cock and bull story, another turn of the double-cross.

The plan of "Feathers" and "Rolls Royce" is discovered by the police and broken up. "Bull" from his cell window, awaiting his execution, sees the ominous hearse, in which his gang were to be hidden in order to rescue him, drive into the jail yard without disturbance. He does not know that it has been surrounded by the police, and his friends captured. While "Feathers" waits in the road with a car and "Rolls Royce" waits in the railroad station, acting as a decoy, "Bull" breaks jail and escapes to his hideaway, determined to kill "Rolls Royce" and "Feathers" for their fancied treachery.

Meanwhile "Feathers", hearing that the plan to save "Bull" has gone amiss, returns in sorrow to the hideaway, thinking "Bull" has been hanged and expecting to meet "Rolls Royce". She finds "Bull" there. Her murder at his hands, despite her protestation of innocence, is prevented by the arrival of the police, who besiege the place and bombard it with machine-gun fire. "Bull" barricades doors and windows and shoots back, determined to sell his life dearly. Then "Rolls Royce", wounded in running the gauntlet through the firing area, enters by the secret passage that "Bull" has found locked from the outside. "Rolls Royce" has returned at the risk of his life to save his friend.

Confronted by this evidence of "Feather's" and "Rolls Royce's" fidelity, confounded by the knowledge that though they love each other with a better love than any he has known, they have yet been willing to sacrifice themselves in order to stand by him to the end, "Bull" makes his expiation, gives generosity for generosity, makes return for the assurance thus gained of mankind's essential meaning of love, the meaning that blindly he has always hungered for and that life has at last brought to him. He sends "Feathers" and "Rolls Royce" out through the secret passage to safety and honest happiness together, and signals his surrender to the police outside. As they lead him away, an officer remarks to him, "Do you think your extra hour of life was worth it, 'Bull'?" "Bull" answers, "I have learned something I always wanted to know—now, come on".

Out of this simple pattern of action, the full portrait of "Bull" emerges—the coarse, brutal, jovial, ignorant, conceited, generous, loving, pathetic, in the end self-redeeming man—done to a shade,

a glint of the eye, by George Bancroft. On each side of that picture stands a smaller, less complete, a bit more "movie", portrait of "Feathers", played by Evelyn Brent, and "Rolls Royce", played by Clive Brook, but each stamped with sincerity, the effort toward creation for a single end—that of making an honest picture.

The pattern of action, cinematically concentrated at point after point, blots out such minor weaknesses as occur, even the old stuff such as the police chase in automobiles. When it weaves around the figure of "Bull", it is often superb. "Bull" playing checkers through the bars with his prison guard, listening for the wagon of death, keeping up his manhood, hoping and assailed by miserable doubts, his hands at last gripping for the guard; "Bull", pacing in the hideaway, desperate, murderous at heart, taking in the little kitten from the hallway and feeding it from the finger half unconsciously wetted in the stolen cream-bottle. Nothing is overdone here; one says, He would do just that; that is the way he would look; it is right on the screen. Such details as the underworld ball, the impression of mounting orgy given by the fast cutting, quarter-foot flashes of contorted faces as various guests peer drunkenly in a contorting mirror hung on the wall, can teach many a director how to do these things in true motion picture fashion, so that sensation darts from the screen to the spectator, and the senses run with the picture. *Underworld* opens with beautiful economy and swiftness, plays with its camera-work around each situation until it is complete, and brings them to a focus in a perfect ending.

Underworld is a film of integrity on the part of director, scenario writer, actors and cameraman, done with back-bone, which is to say, strength and grit. Best of all, at least for those looking for cinema growth on our native screen, it is a film made in America, with an actor and a director who need take off their hats to none.

(From the story by Ben Hecht. Adapted by Charles Furthman. Produced and distributed by Paramount-Famous-Lasky.)

A music library, estimated as the largest theatre collection in the country, is installed at the Roxy Theatre. This library contains 10,000 numbers and 50,000 orchestrations, the nucleus being provided by Victor Herbert's library, which S. L. Rothafel recently purchased. Seventy-five specially constructed asbestos-lined cabinets with automatic locks line the walls of the library.



SELECTED PICTURES GUIDE

Review Committee

Consists of approximately 250 trained members representing a wide variety of interests who volunteer their services for the review of pictures.

A department devoted to the best popular entertainment and program films. Each picture is reviewed by a committee composed of members from the Review Committee personnel. Their choice of the pictures listed is based upon principles of selection developed through long study of what constitutes a good picture from the standpoint of entertainment value. The findings form a composite opinion of each committee's views and upon this opinion are based the short reviews and audience recommendations of the pictures appearing in this department. These reviews seek to bring to the reader an unbiased judgment of the pictures most worthy of popular theatre patronage and most helpful in program building for special showings of selected entertainment films.

Department Staff

ALFRED B. KUTTNER
FRANCES C. BARRETT

Editor

BETTINA GUNCZY

"SELECTION NOT CENSORSHIP—THE SOLUTION."

Key to Audience Suitability

General audience (composed principally of adults). Pictures primarily interesting to adults—but pictures not ordinarily recommended for boys and girls may be included in the list if the presentation is not objectionable for them.

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classification.

*—Pictures especially interesting or well done but not necessarily "exceptional."

College

Directed by.....James Horne
Featuring.....Buster Keaton

Original screen story by Carl Horbaugh and Bryan Foy

A COMEDY of college life with an element of Grantland Rice's sport-light pictures. A studious young man, discovering that the girl he loves admires athletes rather than students, decide to become an athlete. He tries all games and sports but fails in them all. Called to the Dean's office for neglecting his studies, he confesses his love for the girl and his ambition to become an athlete. Feeling sorry for the young man the Dean orders the crew coach to make the boy cockswain for the big race. All efforts to keep him out of the race failing, the crew is greatly surprised when after many mishaps they finally win the race.

For the family audience including children.

(United Artists—6 reels)

Fireman Save My Child

Directed by.....Edwin Sutherland
Featuring.....Wallace Beery
.....Raymond Hatton

Original screen story by Monte Brice and Tom Geraghty

A SURE FIRE comedy of the Fire Department. Three boys who had been in the fourth grade for nine years to-

gether meet in later life when they have become firemen. The chief's daughter calls on the Fire Department whenever she wants a piano moved or dancing partners for her friends or other odd jobs done, so that the chief orders the men not to answer any calls from his daughter's apartment. When a fire does break out the firemen, therefore, turn deaf ears and it is another case of "wolf! wolf!" Some clever double exposure work marks the first part of the picture when the boys are in school. The titles are good all the way through.

For the family audience including children.

(Paramount—6 reels)

Foreign Devils

Directed by.....William S. Van Dyke
Featuring.....Claire Windsor
.....Tim McCoy

Novel by Peter B. Kyne.

THIS is a melodramatic screen recounting of the Boxer uprising in China and its suppression by the Allied arms, in the midst of which agitation the gallant American Captain Kelly rescues the noble English woman, Lady Patricia, from the perils of the conflict and in the end marries her. Tim McCoy is a satisfactory and acrobatic Captain Kelly and Claire Windsor a lovely and charming heroine. Local color is abundantly provided by the Boxer mob, all of whom are proper snarling villains of melodrama, exceedingly fierce. If the film is somewhat naive, its action is swift and entertaining.

For the general audience.

(Metro-Goldwyn—5 reels)

Madame Pompadour

Directed by.....Herbert Wilcox
Featuring.....Dorothy Gish
.....Antonio Moreno

Novel by Rudolph Schanzer and Ernest Willisch

A SCHEMING mother told by a fortune teller that her daughter would some day hold a king in the hollow of her hand, brings her to the court of King Louis XV. The pleasure-loving King is enamoured of her charm and witchery, and she becomes his favorite. Seeking adventure she goes one night to an inn, and there in her simple gown without the splendid trappings which bespeak the famous Pompadour, she meets a young

painter and they fall in love. For a while she lives in a fool's paradise meeting the young man clandestinely. The King becomes suspicious and when Pompadour finally reveals her identity to the painter, she makes him one of her bodyguards and they plan to leave France together. Their plans miscarry and the young man is sentenced to die. To save his life, Pompadour persuades the King to believe she cares nothing for the condemned man and dismisses him from her sight forever. He returns to his painting, a disillusioned man and she returns to the favor of the King a broken-hearted Pompadour. The picture is richly set and costumed.

For the general audience.

(Paramount—7 reels)

The Magic Flame

Directed by.....Henry King
Featuring.....Filma Banky
.....Ronald Colman

Play "King Harlequin" by Rudolf Lothar

IT'S a long step from a circus to a palace, but the double role of clown and prince is played by Ronald Colman in the romantic story *The Magic Flame*. The clown loves a girl in the circus and when she is summoned to see a mysterious person at a hotel and does not return in time for the performance, he goes in search of her. Missing her on the way, he visits the mysterious man and during a fight the man falls through the window and is killed. The clown dons the victim's clothes to make a get-away but is stopped by officials who inform him that his father the King is dead and he must return to his people. He tries to communicate with his fiancée but fails. The prince's body being mistaken for the clown's the girl goes to the palace to kill the man she believes has murdered her lover. There she discovers who he really is and they escape together back to the circus where they are happily married.

For the general audience.

(United Artists—9 reels)

Painted Ponies

Directed by.....Reaves Eason
Featuring.....Hoot Gibson

Original screen story by John Hamlin.

WESTERN romance. During a rodeo an old man and his daughter are trying to run a merry-go-round, but they have fallen into the clutches of a villain

and it is only when a wandering cowboy comes to the rescue that things are straightened out. Of course, this stranger wins the honors of the day and the love of the girl. Comedy gets its share in the picture through the part of a good natured cowboy who spends his time shooting at the other cowboys with a sling shot.

For the family audience including children.

(Universal—6 reels)

Shanghaied

Directed by.....Ralph Ince
Featuring.....{Patsy Ruth Miller
 {Ralph Ince

Original screen story by Edward
Montagne

INTEREST marks this story in that it is not a crew that is shanghaied this time but a young girl. The captain of a small vessel goes ashore in San Francisco and while spending his time and money in sailor fashion, he comes upon a young dancer in a waterfront cafe. He talks to her of sea life and thinks he has found a friend but when he is duped by the cafe owner he believes the girl guilty and plots revenge. The girl too has her ideas of how to right a wrong and the story is well told to the end, which, although it is not particularly surprising is at least satisfying. The atmospheric quality is good.

For the general audience.

(F B O—7 reels)

The Stolen Bride

Directed by.....Alexander Korda
Featuring.....{Billie Dove
 {Lloyd Hughes

Original screen story by Carey Wilson

A ROMANCE of a countess who has fallen in love with her childhood sweetheart, a peasant boy. To keep them apart she is sent to America, but he follows her there and they meet clandestinely. Their intrigue is discovered and her father orders her home, and betroths her to an officer of the Hussars. When her sweetheart returns to his native country he is forced to serve in the army and becomes orderly to the officer who is engaged to the countess. On the eve of her marriage locked in her own room with no hope of escaping from her doom, a girl comes to see her and they change clothes. The officer is surprised when he lifts the bride's veil, the countess in the meantime has flown to join her lover.

For the general audience.

(First National—8 reels)

Twelve Miles Out

Directed by.....Jack Conway
Featuring.....John Gilbert
Play by William Anthony McGuire.

AN adventurous romance of gun running and rum running. Two rival ship owners who have carried on shady transactions in Spain meet again in America, where they have both come for the more profitable business of bootlegging.

They kidnap a girl and her fiance and take them out on a ship. To protect the girl from the attentions of the older man the romantic young rum runner fights for her honor. Acting and direction are good.

For the mature audience.

(Metro-Goldwyn—8 reels)

NON-FEATURE SUBJECTS

*The Flag

Directed by.....Arthur Maude

Featuring.....{Enid Bennett
 {Francis X. Bushman

Interesting technicolor picture of the traditional story of Betsy Ross making the American flag for General Washington.

For the family audience including children.

(Metro-Goldwyn—2 reels)

*Pathe Review No. 30

The Last Word in First Aid; Just a Love Nest, Birds; The Call of the Clouds, French Alps.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 31

The Log of a Log; An Epic of Faith, Cathedral of Milan; The Shepherd of Manhattan.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 32

A Backyard Industry, Sorghum molasses; It's the Cat's, cat clay modeled; The Atlantic City of England; "Artic Archie", An Incident on the Putnam Expedition to Greenland.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 33

Mosaics; Tuna Trappers of Hawaii, The White Trail North, Newfoundland.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 34

A Story for Straphangers; Monumental Contrasts, Two Temples in Old England; Little Known Professions, Egg Engineers; The White Empire of the North.

For the family audience including children.

(Pathe—1 reel)

EXCEPTIONAL PHOTOPLAYS

Underworld

(Page 10)

For the mature audience.

Roaming the Emerald Isle

Featuring.....Will Rogers

Attractive travelogue of Ireland showing the country life and the Killarney Lakes.

For the family audience including children.

(Pathe—1 reel)

Tackles and Touchdowns

(Sportlight Series)

Showing the glory of football.

For the family audience including young people.

(Pathe—1 reel)

Taking Punishment

(Sportlight Series)

Showing the necessity of endurance in football, boxing and water polo.

For the family audience including children.

(Pathe—1 reel)

Winging Round Europe

Featuring.....Will Rogers

Travelogue of the flying facilities of Europe for passengers.

For the family audience including young people.

(Pathe—1 reel)

SHORT COMEDIES

Alice the Whaler

(Cartoon)

Alice goes whaling.

For the family audience including children.

(F B O—1 reel)

Felix the Cat in Art for Heart's Sake

(Sullivan Cartoon)

Felix bereft of his lady love cat by a bold aeroplane rival makes an image of her as did Pygmalion of Galatea.

For the family audience including children.

(Educational—1 reel)

Ko Ko's Kane

Out of the inkwell cartoon.

For the family audience including children.

(Paramount—1 reel)

Sealing Whacks

(Cartoon)

Krazy Kat visits the far North.

For the family audience including children.

(Paramount—1 reel)

The Travel Hog

(Sullivan Cartoon)

Felix the cat does a lot of involuntary travelling by means of kicks, tornadoes, explosions, etc.

For the family audience including children.

(Educational—1 reel)

The Public Be Pleased

SOME statements in an address given by Jesse L. Lasky, First Vice President of Paramount Famous Lasky Corporation, before an International Convention of that company may hold an interest for people outside the organization, especially those statements having to do with the part of the public in future picture making.

Since its birth, said Mr. Lasky, the motion picture business has been at various times the creature of many masters—monopolists, trade combinations, fanatic reformers, temperamental artists, exorbitant costs. All of these things and people have buffeted the industry about, hampering its growth, deflecting the course of its destiny, and at times making it almost a mockery and a jest in the eyes of intelligent people.

But, in fighting and conquering these evils that have been common to the whole industry, we have emerged through the battle line only to be confronted by a greater master. That master is the great world public—the men and women of the Americas, and Europe and Asia, the people of crowded cities and the out-of-the-way places of the earth. And before that world public we bow. We accept its dictates. We try to anticipate its wishes. There was a time, not so long ago, when the public either had no voice or was indifferent to what we were trying to do.

That condition no longer prevails. Today the public knows pictures—it is picture-wise, picture-conscious—and it quickly and emphatically registers its likes and dislikes at that greatest of all forums, the box-office.

Do not think for one moment that this is merely a platitude, and that we have been making pictures for the public ever since the business started. If you will search your mind and check over the record you will see that we have been making pictures for many things and many people at various times in our own career. And when I say "we" I mean the entire motion picture industry. We have been making pictures, for instance, for various high priced and unreasonable stars, also directors whose names and reputations were a mirage rather than a reality. We have been making pictures for certain groups, whom we thought voiced the public demand. We have been making pictures for theorizing critics. We have been making pictures for ourselves. Deluded, obstructed by various influences, we have been making pictures at times for nearly everybody and everything except those who pay their money at the box office.

Today, however, the production department stands before you and makes a declaration of independence. We have the resources, the man-power, the organization and the fighting spirit. We can tell stars, directors, intriguers, critics, that we are in the business of making Paramount Pictures, and making them our way, to suit the public.

Names we shall always have with us in this business, because it is a business of personalities. But in the future we

They Never Grow Old

BETTER FILMS COMMITTEES working with their exhibitors may find a helpful, cooperative idea in this plan worked out by one energetic exhibitor. There is constant regret among real admirers and students of the photoplay that so many of the good pictures are so short-lived. Perhaps this plan would serve, if widely recommended by Better Films Committees, to interest exhibitors and producers in keeping for permanent availability prints of their more-in-demand pictures. At least it is a scheme quite worth trying. There are many more pictures we might add from our list of Exceptional and Selected pictures, but we are simply passing the list on as given by Mr. Lust, Washington exhibitor, in a recent issue of the Exhibitors Herald.

SUGGESTIONS

- ☐ Tower of Lies—Chaney.....
- ☐ Merry Widow—Mae Murray.....
- ☐ Faust—Emil Jannings.....
- ☐ The Four Horsemen.....
- ☐ The Three Bad Men.....
- ☐ Iron Horse.....
- ☐ Over the Hill.....
- ☐ Connecticut Yankee.....
- ☐ The Wanderer.....
- ☐ The Dark Angel.....
- ☐ Lost World.....
- ☐ Sea Hawk.....
- ☐ Smiling Thru.....
- ☐ Quo Vadis.....
- ☐ Shore Leave.....
- ☐ The Volga Boatman.....
- ☐ Where the North Begins.....
- ☐ Orphans of the Storm.....
- ☐ Lovelight.....
- ☐ Toss of the Storm Country.....
- ☐ Dorothy Vernon.....
- ☐ Man Who Played God.....
- ☐ Captain Blood.....
- ☐ Romola.....
- ☐ Old Clothes.....
- ☐ Beverly of Graustark.....
- ☐ Vanishing American.....
- ☐ Ten Commandments.....
- ☐ Dr. Jekyll and Mr. Hyde.....
- ☐ Miracle Man.....
- ☐ Annie Rooney.....
- ☐ Sally of the Sawdust.....
- ☐ Rosita.....
- ☐ Cohens and Kellys.....
- ☐ Don Q.....
- ☐ Mark of Zorro.....

Sidney Lust, who operates four houses in the national capital, has hit upon an effective means of sustaining interest in these theatres and in reviving attendance. Mr. Lust has found that by bringing back pictures of the past he creates a new interest in motion pictures. Above is the type of throwaway on which patrons designate the pictures of the past which they desire to see. In the words of Mr. Lust, "This has gone over great." It is the best evidence that pictures never grow old.

are going to have only those names that are alive, vivid, and have definite box-office power. Never any more shall we retain people of names, at exorbitant cost, when those names are merely inflated balloons blown up by ourselves and mean nothing to the public.

We send two young men to Siam and they make a picture. Who do they have in it. Do they have any well known actors in their cast to give so-called box-office names? No, they have Kru, a native man, his goat, some tigers, a monkey named Bimbo, and an elephant herd, but *Chang*, the picture is packing them in at the Rivoli. It has taken us a long time to get to it, but it is the picture—the picture, and nothing but the picture which spells success.

YOU HAVE SEEN

certain photoplays that you would like to see again. Why, it might be difficult for you to explain. They seem to have found an echo in your life and heart.

According to tentative plans, Sidney Lust's Theatres will repeat the best photoplays of the past this summer.

Make a check mark on the list to the left, naming your favorite film of the past, the photo-drama you want to see again, or give the name of the films you missed when released and would walk a mile to see now.

SIDNEY LUST'S THEATRES

ELITE—OLYMPIC—HIPPODROME—LEADER

Main Office, 916 G Street N. W.

Washington, D. C.

Gentlemen:

I should like very much to see the following "Old Favorite" photoplays presented in the near future:

.....

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Your Name.....

Address

THE newest Pola Negri picture *Barbed Wire*, continues to draw the praise of organizations anxious to give their endorsement to the worth while pictures. She received the following letter from the Rev. C. C. MacLean of Los Angeles:

"As Chairman of the Film and Stage section of the Union Ministerial Association of Los Angeles, the Layman's Brotherhood and other kindred bodies—I am pleased to inform you that I not only endorse your Paramount picture *Barbed Wire*, but urge every one to view it. It is one of the outstanding pictures of the year. It is a great picture in which you have proved yourself an actress of unusual ability. The picture, itself, contributes to a reunion and good will among the Nations.

BETTER FILMS ACTIVITIES

MRS. PIERCY CHESTNEY, President of the Better Films Committee of Macon, Ga., is deserving of much praise for the very forehanded manner in which she arranges the programs for the Children's Matinees held each Saturday under the auspices of the local Better Films Committee. In January when she attended the Third Motion Picture Conference of the National Board of Review, she presented an outline of her programs for the year 1927 and practically every booking had been made even at that early date. The programs for several months were printed in an earlier issue of this magazine. Following are the programs for the months of September and October and later the programs for the two closing months of the year will be given.

Furthermore, already Mrs. Chestney tells us, "Our tentative bookings for 1928 are most interesting. I shall begin the actual booking of them not later than October." It is evident that there is no discouragement regarding Junior Matinees in this committee.

September

Sept. 3—Raymond Griffith in He's A Prince

Sept. 10—Saturday nearest Lafayette—Marne Day

(1) The Spirit of Lafayette (6 reels—Monogram Pictures).

The story embraces the dramatic incidents in the life of Lafayette both in France and America. These incidents are all paralleled by similar action of the American doughboy on the battlefields of France in 1917, followed by the celebration of Armistice Day in New York and the subsequent return of our heroes from France.

(2) Tableau in which America, represented by Boy and Girl Scouts, Girl Reserves, soldiers, citizens, Uncle Sam and Miss America pay tribute to Lafayette.

(3) Preceding the tableau a local singer, surrounded by children with French and American flags, will give the Marseillaise and the program conclude with a pledge to the Stars and Stripes and the playing of the Star Spangled Banner.

Sept. 17—Week of James Fenimore Cooper's Birthday.

(1) The Last of the Mohicans.

Sept. 24—American Indian Day

(1) The Man Who Would Not Die
An old Indian chief tells a friendly white man a story of his youth.

(2) The Man Who Smiled
The old chief of the peaceful tribe of Arapahoes tells a tale of a friend of his youth who was a scout with the famous Seventh Cavalry in Wyoming.

(3) A Gang Comedy—Shootin' Injuns.

October

Oct 1.—The Iron Horse

Story of the beginnings of the trans-continental railroads. The picture is well filmed, is exceptionally entertaining and valuable as a historical record of that era of American history.

Oct. 8—Columbus Day Celebration (nearest date).

(1) Heide.

(2) Pageant of the flags of Italy, Spain and America by group of school children.

Oct. 15—National Picture Week

(1) The Blue Boy (2 reels—Educational).

(2) With Pencil, Brush and Chisel.
Excellent art study, both entertaining and instructive, showing Emil Fuchs as painter, sculptor, and etcher.

Colored film giving story of how Gainsborough received the inspiration to paint his famous Blue Boy.

(3) Prize to class in grammar schools exhibiting the best posters on the subject to be selected by supervisor of art.

(4) Copy of the Blue Boy to be awarded the school having the largest attendance, in proportion to its enrollment, at the matinee.

Oct. 22—Recreation Week

(1) Our Children

Showing the efforts of a community to make itself "safe for babies."

(2) The Knowing Gnome

Interesting fairy tale of the wisest and busiest of a family of little men who live up in the highest of the mountains and whose duty it is to watch over the world's treasurers.

(3) Sir Lacteus, the Good Milk Knight

A little girl, averse to drinking milk, dreams she is kidnapped by Sir Disease. Her parents appeal to Sir Lacteus, who, aided by his cohorts, Sirs Fat, Sugar, Lime, Protein and Vitamine, defeat Sir Disease's men and rescue the child.

(4) Twinkle, Twinkle—

Here are Gilda Gray, Jobyna Ralston, Charles Ray, Jack Dempsey, Rudolph Valentino, Douglas Fairbanks, Mary Pickford, and "Our Gang" keeping their tempers sweet and their bodies agile by sports and exercises of one kind or another.

Oct. 29—Week of Navy Day (Oct. 27)

(1) Wallace Beery and Raymond Hatton in We're in the Navy Now.

(2) Rolling Down to Rio

Short reel showing the battle ships crossing the equator and the celebration of the fact by the sailors, who portray Neptune and his court.

THE next holiday for the consideration of all alert Better Films Committees who arrange programs for special days and events, is Labor Day, September 5th. There is no dearth of picture material for this day which is devoted to the attention and glorification of labor. Many excellent films have been made by industrial concerns telling vividly of manufacturing, workers' health, welfare and safety. The Y. M. C. A. Motion Picture Bureau distributes many films on these subjects. A list of industrial films has been compiled by the National Board.

MRS. GEORGE C. HARRISON, Chairman of the Motion Picture Committee of the Rhode Island State Federation of Women's Clubs is broadcasting estimates of some of the best pictures exhibited in Providence and later shown throughout the state, the first and third Tuesdays of each month from WEAN, the Shepard Stores, of Providence. These estimates are also being posted in the Y. W. C. A. and several of the Public Libraries. The work of the committee is being received with much interest and cooperation from both public and exhibitors. This report from the state Publicity Chairman, Miss Florence P. Edgers, is very gratifying to the National Board, as Mrs. Harrison is a subscriber to the NATIONAL BOARD OF REVIEW MAGAZINE and has written to us that she finds it of great value for club and broadcasting work.

THE Lyric Theatre in Springfield, Ill., profited as a result of a tie-up with a track meet of the local high schools. The picture exploited under the arrangement was *Slide Kelly, Slide*. Manager H. E. Walters of the theatre and the Illinois State Journal got together on the stunt and entertained contestants in the meet at showings of the feature at the Lyric.

MORE and more it is getting to be the custom for Atlanta mothers to leave their children at the Saturday morning matinee at the Howard Theatre at 9:30, while they do their morning shopping at the nearby stores. The children are sure of a fine, educational program, while mother can do her buying in peace.

WHEN the Tenth District Federation of Women's Clubs was in session at Cambridge, Minn., they requested Miss Blanche R. MacDonald, head of Finkelstein and Ruben public relations department, to speak at one session. The topic of the meeting was Better Homes and Miss MacDonald pointed out the opportunity the clubwomen have to make the neighborhood theatre an asset to the homes of the community through special children's matinees and tie-ups with gardening and clean-up projects.

The National Board of Review of Motion Pictures

Through its BETTER FILMS National Council and Department

composed of

Associate and cooperating members and Affiliated Better Films

Committees throughout the country, is—

ENCOURAGING a study of the motion picture as a medium of entertainment, instruction and artistic expression.

BRINGING to the attention of the public the better pictures, classified according to their type-of-audience (age and group) suitability, and cooperating with the exhibitors in encouraging support of the finer pictures.

EMPHASIZING the fact that the majority of motion pictures are not made for children, but that the motion picture is a form of entertainment directed at its fullest expression toward mature audiences, and must be encouraged as such if its highest artistic, entertainment and educational possibilities are to be realized. But also recognizing the fact that certain films are definitely suitable for boys and girls, and sponsoring selected programs for Junior matinees.

ESTABLISHING in the minds of the public the fact that the only fair and effective way of bringing public opinion to aid socially in the entertainment, artistic and educational development of motion pictures is through the constructive methods of the Better Films movement—namely, selection and classification, and enlisting community support of the better pictures.

NATIONAL BOARD OF REVIEW MAGAZINE

(Combining "Exceptional Photoplays," "Film Progress" and "Monthly Photoplay Guide")

Vol. 2, No. 9.

September, 1927



Expressionistic setting from Power of Darkness

Published monthly by the
NATIONAL BOARD OF REVIEW OF MOTION PICTURES

Established by The People's Institute in 1909

70 Fifth Avenue, New York, N. Y.

0 cents a copy

\$2.00 a year

Selected Book-Films

BOOK-FILM exhibitors form an important part of Book Week observance. Better Films Committees can cooperate in arranging of community programs for Book Week this autumn.

The National Association of Book Publishers has designated the week of November 13th-19th as Book Week. They plan for extensive cooperation between schools, libraries, bookstores and churches to make this an even more successful Book Week than those held in the past. It behooves Better Films Committees to share in the local activities by planning with their exhibitors for book films in the theatre during that week.

The National Board will have ready the first of next month a list of selected book-films, seen from the period October, 1926, to September, 1927. This list will bring up to date the Fall 1926 list which was an accumulative one, containing the selected book-films in circulation from those seen since 1921. The use of this older list is helpful in the movement for keeping available worth while pictures of permanent value. This list may be secured from the National Board at any time for 10c, and early in October the Selected Book-Films, Fall 1927, for the same amount

We suggest that Better Films Committees, in addition to getting these Book-Film lists, write also for some of the helpful aids for Book Week prepared by the National Association of Book Publishers, 25 W. 23rd St., New York City.

National Board of Review
70 Fifth Avenue
New York City

For the enclosed cheque send the
NATIONAL BOARD OF REVIEW MAGAZINE to:

Name .

Address

City

State

Contents for September, 1927

Is It Art?	3
Alexander Bakshy <i>Harry Alan Potamkin</i>	4
<i>Exceptional Photoplays</i>	
Loves of Carmen	5
Power of Darkness	6
<u>Wings</u>	7
<i>Selected Pictures Guide</i>	8

FEATURES

Adam and Evil	Mockery
After Midnight	Nevada
Alias the Lone Wolf	Out All Night
<u>The Chinese Parrot</u>	<u>The Patent Leather Kid</u>
<u>The Fighting Eagle</u>	Silk Stockings
For the Love of Mike	Soft Cushions
Kid Gloves	We're All Gamblers
Midnight Rose	The Woman on Trial

NON-FEATURES

An African Adventure	Pathe Review No. 35
Assorted Babies	Pathe Review No. 36
Bubbles of Geography	Pathe Review No. 37
Dog Days	Pathe Review No. 38
Exploring England	Pathe Review No. 39
Exploring Norway	Pathe Review No. 40
The Fight for Life	The Poor Fish—Ebbing Tide
The Girdle of Venus	The Salmon Run
Hidden Death Traps	A Short Tail
Horses, Horses	Soaring Wings
Outwitting Time	Soup to Nuts
Over the Bounding Blue	Winged Death

SHORT COMEDIES

Aero Nuts	The Non-Stop Flight
All Wet	Running Wild
Felix the Cat in Jack	Splashing Through
From All Trades	
French Fried	Topsy Turvy
Koko the Kop	The Winning Goal

Better Films Activities	11
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Is It Art?

HE motion picture, like every infant, was born in innocence. And like every infant it had the unlimited possibilities of endless life before it. But nobody knew that. No fairy godmother was wise enough to reap the credit of prophecy by foretelling its bright future.

As a matter of fact, due perhaps to a certain cloud that hung over its exact parentage, the motion picture was shunned by people who counted. It was badly brought up by ignorant nurses who several times almost let it die. At one time it was saved by magicians, not the kind you used to read about in story books but regular live magicians who amuse and puzzle you on the vaudeville stage. They saw that you could perform magic tricks with it by moving furniture as if by unseen hands or making things appear and disappear in bewildering fashion. They too did not realize that the motion picture might have a magic of its own.

That magic was of course the magic of art, the only form of necromancy in which we moderns are still privileged to believe. The process of artistic realization was a slow one. For a long time the motion picture, considered merely as a toy, floundered along innocent alike of its social significance and of its artistic possibilities.

Those who had its destiny in charge moved forward timidly along conventional lines. They were content to imitate and thought it marvellous if they could duplicate the least difficult effects of the kindred arts of the dance and drama. Again and again they felt that they had reached the limits of the motion picture medium, that it was in fact nothing more than a toy.

Yet during all this time the motion picture, floundering, groping, experimenting as it went along, made astonishing technical advances. It learned how to tell a story in terms of gripping action, wiping out almost at one gesture the entire field of the old thrillers to which the temple of melodrama had been exclusively devoted. Soon it was on its way towards showing that it could capture the imagination, satisfy

the longings, and hold the interest of the present generation beyond the dreams of any other contemporary art medium.

Pretty soon the question of whether the motion picture was really an art could no longer be put off. At first the thesis was, of course, violently denied. A generation of the public and of critics nursed in the traditions of the older arts rose in denunciation.

Voices of authority, on the other hand, were gradually raised in its defence. It was pointed out that the motion picture could do certain things which the kindred arts of painting and of the drama had to renounce on account of their own natural limitations. Certain aesthetic effects had to be granted as belonging uniquely to the art of motion pictures. And not the least important, motion pictures were gaining an enormous momentum, absorbing the pleasure and recreational instincts of millions of people, while the other arts were either withering or standing still.

The argument thus started is still in full cry. People line up sharply on either side. Some cannot see the movies at all, others see them large. At least it is a lively topic.

It is perhaps a question which we must all settle for ourselves. It has been claimed recently that the general issue of What is Art? has been too much discussed, that it is really not very important. Still we must all settle it in our own way and in making up our minds about motion pictures we must proceed by the method of comparison, by determining their comparative value. What do they mean to us? What do they do for us? Do they give us something which painting, music or literature cannot give? If they dominate our leisure moments and draw us to them for relaxation and the appeasement of our emotional needs, then at least they are doing something for us which is akin to what the other arts used to do. Only if that is the case can we enter into a discussion of their aesthetic significance. For an art must mean something to us before the something which art is supposed to be can become the subject of fruitful discussion.

Alexander Bakshy

By HARRY ALAN POTAMKIN

NO American has captured in the written word the qualities of cinema so well as has Alexander Bakshy, a Russian-English critic. Mr. Bakshy's brief essay, "The Kinematograph as Art"—written in 1913, published in *The Drama* (Chicago) in 1916 and in his volume "The Path of the Russian Stage" in 1918—is an amazing statement of the cinema and an anticipation of its present and imminent problems. Bakshy almost 15 years ago recognized the movie as an art medium, but did not speak vaguely or too broadly. Bakshy more than a decade ago indicated the folly of the literary intrusion. He was not carried away by Cabiria as was Lindsay. Not even D'Annunzio belongs to cinema. Yet Mr. Bakshy kept his poise when he touched upon the intrusions. Unlike numerous other commentators, he was not shunted into an abuse of the inherent movie. He recognized that the usual attack is not the movie's peculiar concern, that it is really an attack upon evils not peculiarly the movie's. He understood that there is no quarrel between the mechanical and the non-mechanical, but between the artistic and the non-artistic. He remarks upon the necessity for independent film artists. The problem of commercial concentration was present ten years ago.

But the importance of Bakshy's contribution does not rest in these pointers to the negative aspects of cinema procedure. It consists of an immediate recognition of the character of cinema pantomime that is almost prophetic. Cinema pantomime, he said more than a decade ago, "is the most abstract form of pantomime", and should be left "to the dancers, clowns and acrobats who do know something about the laws of movement." This is a recognition manifested in the success of the greatest of the movie pantomimists, the low comics. Bakshy saw in the ballet the rudiments of cinema rhythm. Quite a few years later the Leger Murphy Ballet Mecanique appeared.

Bakshy resolved the optical problems of the film into simple terms of camera—a decade ago an amazing apprehension. What director today knows that the camera and not the picture is the medium? Bakshy anticipated by more than ten years the silhouette film; France produced a multiple reel movie of silhouette cutouts in 1926. He anticipated also a problem soon to threaten us, the natural vision film. Since its origins the movie has been abused by inventors and investors. The talking picture, the colored picture, the stereoscopic picture. Bakshy met the problem of the natural depth, three-dimensional

film, not by opposing it, but by separating the cinema into two kinds of pictures: the one plane, flat film—which should be our present one—and the stereoscopic, depth film. A moving picture and a moving sculpture. This moving sculpture is quite different from Lindsay's sculpture-in-motion. Lindsay's is based on an analogy with sculpture; it is, in fact, only that sculpture in motion. Bakshy's conception is of three dimensions interrelated by motion, interrelated so as to create a rhythm, preconceived by the regisseur and sustained and exploited by the camera. The art training of a Lindsay is not such as would be very helpful to cinema, even were cinema only an extension of the graphic. And it is certainly evident that his understanding of art does not include a familiarity with its divisions and their circumscriptions and particular concerns. Bakshy is intimately cognizant of what belongs to each of the different plastics. He sees the confusion of plastics in futurism, which wanted to give kinematographic value to sculpture and painting. Time has been included as an element in painting by every important painter. But futurism wanted to *realize* time, not *visualize* it. To the movie the realization of time pictorially belongs—in other words, actual rhythmic motion. In his recognition of categories, Bakshy emphasized the fact that the movie is a medium, not of colors, but of tones or color-values. The French critics understand this, although French movies are full of color impurities. American journalistic critics, however, are unable to make the distinction. Mr. Quinn Martin waxes eloquent upon the adventurousness of Douglas Fairbanks in furthering technicolor.

The work of Mr. Bakshy indicates what movie critics should be doing. Nor has Mr. Bakshy withdrawn. He has extended his consideration of the cinema. Last year he advocated the exploitation of the screen as the receptive medium. An elementary use of this in the enlarged film was made in *Chang* and *Old Ironsides*. But Mr. Bakshy advocated a multiple screen for purposes of rhythm, relationship of minor to major actions, and climax. The unit could be separated into its elements and fused. Undoubtedly, someone will make use of this idea. And that is the point of Mr. Bakshy's importance. He is not a weathercock but a prophet. Criticism is altogether too redundant now. No one thinks it important to do anything else but repeat what has been said many times before. Criticism must save its wind. It must also have something to do with the generating of the wind. Its prophecy, however, must not be con-

(Continued on page 6)

EXCEPTIONAL PHOTOPLAYS

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A department devoted to an impartial critique of the best in current photoplay production. Each picture before being listed, is thoroughly discussed by a volunteer committee composed of trained critics of literature, the stage and the screen, who are the sponsors of this department. The printed reviews represent the combined expression of this committee's opinions. The reviews aim to convey an accurate idea of the films treated, mentioning both their excellencies and defects, in order to assist the spectator to view the productions with increased interest, appreciation and discrimination. The reviews further try to bring to the attention of the reader of special tastes or interests, or of severely limited time for recreation, those photoplays which genuinely contribute to the art of the screen.

SECRETARY
AND
DEPARTMENT
EDITOR

ALFRED B. KUTTNER

The Loves of Carmen

Directed byRaoul Walsh
Photographed byLucien Androit

The Cast

CarmenDolores Del Rio
JoseDon Alvarado
EscamilloVictor McLaglen
MichaelaNancy Nash
MiguelRafael Valverde
EmiliaMathilde Comont
MoralesJack Bastian
TeresaCarmen Costello
Gypsy ChiefFred Kohler

ADAPTED more or less from the famous Merimee story, this is a flashy, lavishly photographed picture carrying to the ultimate the conception of Carmen as a gypsy person of enflaming desire, vengefulness, and infidelity, who possesses at the same time what is commonly known as the "soul of a woman". Nevertheless, it is, as a picture, the best *Carmen* produced in the studios of America and from the standpoint of Dolores Del Rio's work in the role of the heroine, it presents the truest and most enticing, at least to the popular mind, portrait of that little baggage seen on the native screen.

Loves of Carmen is an embroidered picture, and fortunately much of it is cinematic embroidery in the sense that it is said with pictures. Carmen,

like a kind of butterfly with a sting, hovering around the neck of the ponderous, ever hungry, rather messy Escamillo of Don Victor McLaglen, more good-natured than bull-fighters, we believe, are generally reputed to be; Carmen sidling toward and dancing away from her Don Jose—a somewhat anemic, sobbingly despondent Don Jose in the hands of Don Alvarado. Carmen stinging the cigarette girls to anger and, when she has won Escamillo, whirling past the cigarette factory on her way to the bull fight in Escamillo's resplendent carriage to flaunt her conquest in their faces; and best of all the Carmen that must ever remove her newly acquired and very ladylike high-heeled Spanish slippers to cool and free her brown gypsy feet, are matters that have been put vividly

into pictures to create a swiftly changing but continuously patterned image. For reasons like this, though the caged full-grown tiger Carmen of the opera has been largely abandoned for a screen-liberated, lithesome, tiger-kittenish Carmen not too far removed from the Hollywood mould, this Carmen, and the story of Carmen as told by this picture, have acquired new life and fresh interest.

It is a long film, yet its continuity is excellent and there is economy of narrative, the elaboration occurring in the incidents where action concentrates. It is also a frank film, one in which the producers and Raoul Walsh, its director, have not minced matters. In watching this picture one



might do well to remember that Carmen, the true Carmen of Merimee, was not a person preoccupied with morals, that in fact she didn't know just what they were, but that she was a free child of nature who could give men much and as easily take it away; lastly, that the fate that came upon her was not the wages of sin but the wages of a nature paid inevitably in the mesh of that net which life, circumstance and passion wove. It will then be perceived that when Miss Del Rio's Carmen, with the dagger wound in her breast, regretting nothing, slips off her fandangled shoes for the last time in order that she may be able to die naturally and comfortably, Miss Del Rio has added a touch of illumination not only to a character on the screen but to a type of character to be discovered in life itself, not only among the gypsies.

(Story by Prosper Merimee. Adapted by Gertrude Orr. Produced and distributed by Fox.)

Power of Darkness

Directed by Robert Wiene
Photographed by Willi Goseberger

The Cast

Peter Peter Sharov
Anissia Maria Guermanova
Nan Maria Kryjanovskaya
Akulina Maria Egorova
Nikita Alexander Vyrubov
Akien Pavel Pavlov
Matriona Vera Pavlova
Mitrich Nikolai Massalitnov
Marina Vera Orlova
Matveyev Serguei Komesarov

THIS is a tellingly well made picture, a screen transcript of Tolstoi's tragic novel excellently acted by players of the Moscow Art Theatre, directed by Dr. Wiene of *Caligari* connection. Scenically, we assume, the production was also designed by him.

The story is that of the psychology of repentance, a story emerging out of the bleak and desolate background of peasant Russia and touched with the moods of despair and mysticism. The story centers around the character of Nikita, a dissolute, self-harassed young man of the village, veering from excess to drunken despondency as his erotic nature drives him. He is loved by Akulina, the wife of the villager, Peter. Their passion is a wrecking one to both since Nikita's nature urges him to other girls of the village, particularly Akulina's younger sister, and this spectacle of infidelity tears at Akulina's heart. Finally, in order to get Nikita to herself, she is involved in the poisoning of her husband. Then she discovers that her sister is to bear a child and that Nikita is the father. She forces him to kill the new born infant and bury it with his own hands. After this deed, when the villagers are gathered to celebrate his nuptials with Akulina, remorse strikes Nikita down, and,

after the way of Dimmesdale in "The Scarlet Letter", he makes full confession of his sins. It is on this note of the ecstasy of repentance and expiation that the film closes; doubtless the Slavic equivalent of a happy ending.

Power of Darkness is a film of a distinct quality, a companion piece to *Crime and Punishment* and, technically, a more sophisticated successor to the simple and poignant *Polikushka*. It is in contrast with the latter film that perhaps its greatest weakness is revealed. The stylized backgrounds, cumbersome, slanted lines of walls, beams and rooftrees skewed and stuck together like huge straws blown by a malevolent wind, seem for the most part ill-assorted with a story of extreme and earthy realism. It is a make-believe Russian scene, whereas the veracity of the *Polikushka* background and staging may never be questioned; it allows the imagination to go unfenced by invention. *Power of Darkness* is a story picture rather than a cinema, slow moving to a climax, but heavy and weighing like the feet of its peasants.

One very fine piece of acting stands in its foreboding depths, even amidst the movement of the other perfectly authentic characters presented by the work of a remarkable cast. That is the acting of Maria Egorova as the woman Akulina. Here is what we like to think of as a Greek restraint in a role passionately conceived and portrayed, in which a tormented and darkly loving woman is brought to full life on the screen, first a figure of retribution, then as sharing in the spiritual resurrection of her lover. Hers is also an example of how a mature and masterful actress can convey a beauty both physical and spiritual far beyond the powers to do so of the typical screen doll-artist. Maria Engorova is certainly Russian but she should please American audiences. But she is not all. Around her, as has been observed, move a company of people imaginatively at work in the pantomime of the motion picture, creating, from the village father and prophet and the wise, sinister old crone to the smallest part, figures of life distinctive of the Moscow Art Theatre players.

(From the play by Tolstoi. Produced by Neumann Productions. Distributed by Michael J. Gourland.)

(Continued from page 4)

cerned with presentiments so as to appear miraculous, but subject itself to the discipline of its category. It must be a criticism in terms of the inherent qualities of the thing criticized. In this instance, the movie. From a scrutiny of the movie and what criticism of pertinence it has called forth, certain tenets can be drawn. These tenets must qualified, extended and applied, both by the practitioner in the cinema and the critic. In fact, the critic must be a practitioner as well. That is, his criticism must be such as to be immediately convertible into practice. Mr. Bakshy's criticism is of that kind.



Wings

Directed byWilliam A. Wellman
 Photographed byHarry Perry

The Cast

Clara PrestonClara Bow
 John PowellCharles Rogers
 Bruce ArmstrongRichard Arlen
 Cadet WhiteGary Cooper
 Sylvia LewisJobyna Ralston
 August SchmidtEl Brendel
 CelesteArlette Marchal

THE exceptional quality of *Wings* lies in its appeal as a spectacle and as a picture of at least some of the actualities of flying under war time conditions. If you are interested at all in aviation, and who in these days of breathless flights is not, you will get much enjoyment out of *Wings*.

In the course of the story the maximum activity of the American aeroplane force is given an opportunity for display. A series of remarkable engagements is shown from individual air duels to mass attacks and daring sorties to attack enemy troops at close quarters.

Here there is, of course, an unlimited opportunity for many remarkable shots. Air battles are photographed from every conceivable angle, producing

many bold cinematic effects. The conflagration and demolition of two enemy observation balloons is particularly effective. So much, in fact, happens in the air that it is almost impossible to take it all in.

The inevitable confusion of aerial battle creates the scene which become the climax of the story. Bruce Armstrong, one of the heroes, is shot down in his plane and is reported dead. John Powell takes the air, vowing to avenge his buddy's death, and visits the enemy lines in an orgy of vengeful destruction. He sights an enemy plane and proceeds to attack it, not knowing that it contains his buddy, John Armstrong, who was not really killed and has stolen away in a German plane. Powell brings down the plane, mortally wounding his buddy, Bruce Armstrong. He realises his mistake too late and holds his dying buddy in his arms.

These two roles are capitably acted by Charles Rogers and Richard Arlen, even though their interpretations are romantic rather than realistic. William A. Wellman, the director is also worthy of praise for directing a picture in which the patriotic appeal not infrequently overrides artistic considerations. *Wings* undoubtedly has its thrills.

(Story by John Monk Saunders. Adapted by Hope Loring and Louis D. Lighton. Produced and distributed by Paramount.)

SELECTED PICTURES GUIDE

Review Committee

Consists of approximately 250 trained members representative of widely varied interests who volunteer their services for the review of pictures.

A department devoted to the best popular entertainment and program films. Each picture is reviewed by a committee composed of members from the Review Committee personnel. Their choice of the pictures listed is based upon principles of selection developed through long study of what constitutes a good picture from the standpoint of entertainment value. The findings form a composite opinion of each committee's views and upon this opinion are based the short reviews and audience recommendations of the pictures appearing in this department. These reviews seek to bring to the reader an unbiased judgment of the pictures most worthy of popular theatre patronage and most helpful in program building for special showings of selected entertainment films.

Department Staff

ALFRED B. KUTTNER
FRANCES C. BARRETT

Editor

BETTINA GUNCZY

"SELECTION NOT CENSORSHIP—THE SOLUTION."

Key to Audience Suitability

General audience (composed principally of adults). Pictures primarily interesting to adults—but pictures not ordinarily recommended for boys and girls may be included in the list if the presentation is not objectionable for them.

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classification.

*—Pictures especially interesting or well done but not necessarily "exceptional."

The Fighting Eagle

Directed byDonald Crisp
FeaturingRod La Rocque
From Conan Doyle's "The Adventures of Gerard"

ROD LA ROCQUE continuing in the burlesque vein of *The Cruise of the Jasper B.*, appears in another bit of adroit fooling which makes good fun of the swash buckling romance so dear to Dumas and his school. Gerard is an incurable braggadocio who becomes involved in Napoleon's secret service where he always does the wrong thing but somehow manages to turn his stupidities to his own advantage. It is his constant boast that he is a pal of Napoleon's who just couldn't get along without him. When he accompanies a famous woman spy to recover a secret letter from Tallyrand he messes everything up and though the letter is actually concealed in his hat he loses it and is dismissed in disgrace by Napoleon. He is about to be shot for deserting his regiment and for being a general nuisance. Here with real audacity, he escapes and kidnaps Napoleon in his own coach bringing him back just in time to be pardoned and decorated when the letter is recovered. Rod La Rocque carries the part off successfully in a vein of hilarious burlesque.

For the family audience including young people.

(Pathe—9 reels)

The Patent Leather Kid

Directed byAlfred A. Santell
FeaturingRichard Barthelmess
From the story by Rupert Hughes in the *Cosmopolitan Magazine*

THIS is the story of a slacker who made good. The Patent Leather Kid was long on the K. O. in the ring but short on the "over the top" business. He kept away from the German fire works as long as he could. And when the draft got him at last and put him right where the bullets were looking for their human mark he was honestly and unmistakably afraid. But when those same bullets got his buddy he reared up and set out to give the whole German army a knockout. When he got through with a certain machine gun nest secreted in a small church belfry tower his wounds had left him in a state of complete paralysis. The girl he had left behind him though she had really beaten him to the battle field as a trained nurse took it hard. The doctors were pessimistic of any ultimate recovery. But when the band played the Star Spangled Banner something stronger than medical lore got into the "Kid". He would salute that flag. And he did! One of the war's miracles. That's the whole story. Richard Barthelmess does some of the best work of his career in the title role. And the war stuff is good.

For the general audience.

(First National—12 reels)

Alias the Lone Wolf

Directed byEdward H. Griffith
FeaturingBert Lytell
.....Lois Wilson
Novel by Louis Joseph Vance

AN interesting story of a Scotland Yard man who poses as a crook in order to catch the real crooks. A young girl is lead to believe that she has smuggled a valuable piece of jewelry into the United States to be sold to help her brother out of prison. The Scotland Yard man posing as the Lone Wolf gets possession of the jewelry and pays the duty. Later the crooks notify the customs in order to get the reward but the girl is proven innocent and the Lone Wolf reveals his identity.

For the family audience including young people.

(Columbia—7 reels)

The Chinese Parrot

Directed byPaul Leni
FeaturingMarion Nixon
.....Herbert Bosworth

Novel by Earl Derr Biggers

A MYSTERY romance involving a pearl necklace and a talkative parrot. A young bride is presented with a fated pearl necklace on her wedding day, which brings bad luck. A rejected suitor of hers comes back many years later to get revenge and to obtain possession of the necklace. Here the story becomes a bit involved with a mystery house and several mysterious persons who are all after the necklace. In the end the crooks are caught by the talking of a large Chinese parrot. The prologue is both unnecessary and unconvincing.

For the general audience.

(Universal—7 reels)

Kid Gloves

Directed byJames Flood
FeaturingCharles Ray
Red Book Magazine story "Betty's A Lady" by Joe Beaumont

A ROMANCE of the prize fight ring. A young prize fighter finds it difficult to support his expensive wife and her sponging family on his winnings, and though he is laid up with a broken hand, he enters the ring again because his wife demands the money. All ends happily when he learns that he is to be a father.

For the general audience.

(Universal—7 reels)

The Midnight Rose

Directed byJames Young
FeaturingLya De Putti
Original screen story by J. Grubb Alexander

A DRAMA of a crook who reforms. Leaving the gang to go straight, a young man marries a dancer in the cabaret owned by the leader of the gang, and they both try to lead clean lives. The gang puts every difficulty in their way and finally the boy is railroaded to prison. The young wife goes back to the cabaret to support her baby. In the end the boy is released through the efforts of the leader and he and his family are reunited.

For the general audience.

(Universal—6 reels)

For the Love of Mike

Directed by*Frank Capra*
 Featuring*Ford Sterling*
 George Sidney
 Ben Lyon
 Original screen story by *John Morosco*

A COMEDY romance of the difficulty of bringing up a waif, with three adopted fathers, especially when one father is a Jew, one an Irishman and the third a German. There is great rivalry as to the choosing of a name and religion, and finally of the college the boy is to attend. He is finally named Michael, Otto, Abraham, and is called Mike, Otto and Abe, by his three respective fathers. The religion is also divided and he tries to embrace a number of faiths. When the question of the college comes up the girl he has known and loved all his life decides he must go to Yale. Ashamed of his origin and adopted family, the boy pretends to be different from what he is, and is nearly spoiled by the attentions of the fast girls he travels with. Ashamed of his attitude toward the three men who had befriended him and showered all they had on him, he invites them and the girl to the Yale Harvard races and proves to them that he is after all worth the time and effort they have spent on him. There are some high spots of comedy in the picture, especially where the three fathers vie with each other to pattern the boy after themselves.

For the family audience including young people.

(First National—7 reels)

Nevada

Directed by*John Waters*
 Featuring*Gary Cooper*
 Novel by *Zane Grey*

A ROMANCE of the open spaces, much above the average Western picture for entertainment. When the law comes to Nevada, a young man and his pal are forced to become outlaws. Calling himself Nevada, the youth seeks adventure at a ranch which is suffering from cattle rustlers. While he is running down the rustlers he falls in love with the sister of the ranchman. The rustlers are in the end caught and of course the picture ends with the proverbial clinch.

For the family audience including young people.

(Paramount—7 reels)

***Soft Cushions**

Directed by*Eddie Cline*
 Featuring*Douglas MacLean*
 Original screen story by *George Randolph Chester*

A VERY clever burlesque on the old time romance of the Orient, using the modern slang and wise cracks. Three men live by their wits and even enter the Sultan's palace and attempt to carry off the Sultan's favorite. The settings and the costumes are excellent and the acting of Douglas MacLean as the young thief is very good.

For the family audience including young people.

(Paramount—7 reels)

After Midnight

Directed by*Monta Bell*
 Featuring*Norma Shearer*
 Original screen story by *Monta Bell*

A DRAMATIC story of two sisters, the gay pleasure-loving sister follows the dance at a night club, the little sobersides peddles cigarettes in a cafe. The gay sister goes in for parties, the other is saving her pennies to marry the boy she loves. A misunderstanding occurs and the little sobersides decides to hit the high spots with her sister. Astonished at the progress her younger sister makes at her first party, the older sister decides to take her safely home, but on the way home the car is wrecked, the elder sister is killed and the little sister realizes the true value of clean living and the love of a good boy. An interesting story with some good comedy elements.

For the general audience.

(Metro-Goldwyn—7 reels)

We're All Gamblers

Directed by*James Cruze*
 Featuring*Thomas Meighan*
 Play "Lucky Sam McCarver" by *Sidney Howard*

HAVING been brought up to be a prize fighter, and injured by an automobile driven by an attractive young society girl, Thomas Meighan, in his latest picture has to find other means of supporting himself and his adopted mother. He opens a night club which proves a great success and there the girl of the automobile comes frequently with her friends. Great excitement is caused by the shooting of a youth, a friend of the girl's, and only when the girl and the owner each tries to take the blame to shield the other do they realize that they love each other. It is finally discovered that the young man had shot himself, and the girl and the man are free to marry.

For the general audience.

(Paramount—7 reels)

Adam and Evil

Directed by*Robert Z. Leonard*
 Featuring*Lew Cody*
 Aileen Pringle
 Original screen story by *F. Hugh Herbert*
 and Florence Ryerson

AMUSING comedy of twin brothers and the difficulties the married brother gets into. Lew Cody as the married brother poses as the unmarried brother from Brazil, in order to get out for a jolly evening. Of course, the wife suspects and the trouble soon starts with the enthusiastic aid of her dearest friend. Good direction and clever subtitles.

For the general audience.

(Metro-Goldwyn—7 reels)

Out All Night

Directed by*William Seiter*
 Featuring*Reginald Denny*
 Original screen story by *Reginald Denny*

SNAPPY comedy with clever subtitles. A young man in love with an actress is forced to marry her secretly as her contract forbids her to marry. She sails for

Europe but her husband, to be near her, goes aboard the steamer where he is mistaken for the ship's doctor. Many exciting things happen to him, but in the end the contract is destroyed and they are able to announce their marriage.

For the general audience.

(Universal—6 reels)

The Woman on Trial

Directed by*Mauritz Stiller*
 Featuring*Pola Negri*
 Original screen story by *Ernest Vajda*

A DRAMATIC story told by a woman on trial for the death of her best friend. In love with an artist who has consumption, a French girl decides to marry a wealthy man in order to help her lover financially. Devoted to her small daughter she shoots her best friend when she discovers that he has betrayed her secret to her husband and her daughter is being taken from her. The story, though it holds the interest is unconvincing, as the man she would naturally have murdered was her husband who not only attempted to get her daughter from her but stood between her and her lover. The acting of Pola Negri is very good, but many of the sets looked artificial.

For mature audience.

(Paramount—6 reels)

Silk Stockings

Directed by*Wesley Ruggles*
 Featuring*Laura La Plante*
 Play "A Pair of Silk Stockings" by *Cyril Harcourt*

A ROMANTIC comedy of a young couple who finding themselves unable to get along without petty quarrels agree to disagree. The kind-hearted lawyer helps them to get their first papers and just before the time for the final papers he tells the young wife to be sure and not compromise herself as the divorce would not go through, but inadvertently he mentions that her husband is staying at a house a short ways down the beach. Separation has done what the lawyer hoped it would and the young wife sets out with determination to get compromised. All ends happily. The story is interesting and the scene in the courtroom where Laura La Plante tells her story by pantomime is cleverly done.

For the general audience.

(Universal—7 reels)

Mockery

Directed by*Benjamin Christensen*
 Featuring*Lon Chaney*
 Original screen story by *Benjamin Christensen*

AN imaginary Russian story based upon the relation between peasant and aristocrat under the old regime. A countess in disguise enlists the aid of an ignorant, slow witted peasant to help her through the military lines. He pretends to be her husband and takes a terrible beating without betraying her. In return the countess promises that she will always be his friend. Later, during the Bolshevik upheaval, the

peasant's mind becomes inflamed by the preachments on social equality poured into his ears by agitators. He makes clumsy advances to the countess and at last tries to force his attentions upon her. When the authorities return all the agitators are shot with the exception of the peasant whom the countess protects on account of his former loyalty. During a second upheaval he gives up his life in defence of the countess. Lon Chaney does a fine piece of work as the peasant but the story remains somewhat theatrical.

For the general audience.
(Metro Goldwyn—7 reels)

Swim Girl Swim

Directed by Clarence Badger
Featuring {Bebe Daniels
 {Gertrude Ederle
(Original screen story by Lloyd Corrigan)

SWIM GIRL SWIM is an amusing light comedy telling the story of a college girl who, the butt of her classmates, is declared winner of a channel swim through an amusing mistake. Hailed by the college as a swimmer, she is forced to make good. This brings into the picture Gertrude Ederle who, as coach, teaches her how to perform in the water as an expert. In the championship swim she wins for her college. This thread of yarn is woven with a love interest. Bebe Daniels as the heroine is capable and Gertrude Ederle is an additional interest to the picture.

For the general audience.
(Paramount—7 reels)

NON-FEATURE SUBJECTS

*An African Adventure

(Ufa Production)

Unusual picture of African wild animals of all kinds.

For the family audience including children.

(Metro Goldwyn—1 reel)

Assorted Babies

(Ufa Production)

Comparing the human baby with baby animals—kittens at play.

For the family audience including children.

(Metro-Goldwyn—1 reel)

Bubbles of Geography

(Lyman H. Howe Hodge-Podge)

Bursting bubbles reveal bits of many lands.

For the family audience including children.

(Educational—1 reel)

Exploring England

Travelogue by Will Rogers showing Windsor Castle and scenes from rural England.

For the family audience including children.

(Pathe—1 reel)

Exploring Norway

(World We Live In Series)

Scenic of Norway fiords, and mountain scenery including Lapland.

For the family audience including children.

(Fox—1 reel)

*The Fight for Life

(Ufa Production)

Undersea picture showing various kinds of fish.

For the family audience including children.

(Metro-Goldwyn—1 reel)

*The Girdle of Venus

(Ufa Production)

Camera studies of submarine plant and animal life—very well done.

For the family audience including children.

(Metro-Goldwyn—1 reel)

*Hidden Death Traps

(Ufa Production)

How nature does its own killing.

For the family audience including children.

(Metro-Goldwyn—1 reel)

Horses Horses

(Sportlight)

Showing broncos and polo ponies in training and in action.

For the family audience including children.

(Pathe—1 reel)

Outwitting Time

(Sportlight)

Showing a series of athletes from fifty to seventy years old still going strong.

For the family audience including children.

(Pathe—1 reel)

Over the Bounding Blue

Will Rogers returning home gives an interesting travelogue of life on the *Leviathan*.

For the family audience including children.

(Pathe—1 reel)

The Ocean Hop

Oswald the lucky rabbit wins the air race across the ocean against heavy odds.

For the family audience including children.

(Universal—1 reel)

Sliding Home

(Collegians Series)

Featuring George Lewis

Calford wins the big baseball game of the season against Midville.

For the family audience including children.

(Universal—2 reels)

Koko Hopps Off

One of the most amusing of the Inkwell Cartoons.

For the family audience including children.

(Paramount—1 reel)

*Dog Days

(Ufa Production)

Showing a dog retrieving game.

For the family audience including children.

(Metro-Goldwyn—1 reel)

*Pathe Review No. 35

Concerning Babies; The Town of Tomorrow; The Seal Hunt.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 36

Overcoats for Goats; Jazzing up Japan; The City That Was Sacred, St. Davids, South Wales; Parlor Swimming.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 37

Geisha Glamor, Japanese Geisha Girls; The National Bludgeon—ball bats; Rambles in the Land O'Heather; The Cross Word Zoo.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 38

Galax Gatherers; Little Known Professions; Following Fashion to Japan; Wealth of the West Indies, The Island of Trinidad; The House Wren, A Nature Study.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 39

Burglar-proof Jewelry; Flowers of Hawaii, New Studies in Plant Life; Words and Music, Everybody's Singing.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 40

Jes' Driftin' Down Ol' Lazy River; The Imperial City of China; Words and Music, the Glorification of Jazz.

For the family audience including children.

(Pathe—1 reel)

EXCEPTIONAL PHOTOPLAYS

For the mature audience.

Loves of Carmen

Power of Darkness

For the general audience.

Wings

BETTER FILMS ACTIVITIES

Selected Program for Young People

By MRS. WALTER WILLARD

Mrs. Walter Willard, Chairman of the Motion Picture Division of the State Federation of Pennsylvania Women, has given us this very stimulating story of her work. We feel that she has by her months of careful study of the motion picture followed by months of successful activity given a challenge to all women anxious to do something concrete in their communities regarding special programs for young people.—Editor's Note.

LAST July I received my appointment as Chairman of Motion Pictures, State Federation Pennsylvania Women, but it was not until November that I was able to do any active work, but in the interim between July and November, I studied the motion picture situation thoroughly and became convinced that the real solution of whatever problems we as women have concerning the type of pictures shown, could be solved if we started at the root of life, the child.

Dr. Joseph Fort Newton, in an address before The New Century Club, said: "In the chubby hand of the child lies the solution of the world's greatest problems," and Sir James M. Barrie, in that remarkable rectorial address which he delivered at St. Andrews College—I refer to the Monograph "Courage"—says: "The time has arrived when youth demands a partnership with its elders and demands it courageously." So I have felt that if we taught children to love what was fine and good in the Motion Pictures, when they grow older they would insist on seeing it, and that would solve the problem confronting both ourselves and the producer and distributor, for I well knew that the making of a picture is a business, one of the foremost in the country, and the box office is the barometer by which selection is guided.

A very remarkable woman in Washington, Mrs. Harriet Hawley Locher, after several years of trying one system after the other, has made a great success of this movement of selected matinees for children. So I determined to follow her methods which effort was made easy through the cooperation of The Stanley Company of America, with whom Mrs. Locher was connected, as their Director of Public Service and Education.

We decided to hold our initial performance at the Colonial Theatre in Germantown. Mr. A. L. Mackay, the local manager of that theatre, at once saw the advantages and possibilities of such a movement, and has been untiring in his efforts to help us. We started our first matinee with less than 500 children. The attend-

ance rapidly increased until the day we produced *Peter Pan*, in a theatre which holds over 2,500 there was standing room only.

We are also having matinees in West Philadelphia at the Penn Theatre, at the Logan Theatre in Logan, and at The Hamilton Theatre in Lancaster. It is safe to estimate that between 3,000 and 5,000 children in Pennsylvania each week see worth while pictures, many of whom have never before been permitted to attend the movies. In the coming fall we expect to extend the movement all through the State, and increase the number into the hundred thousands.

The State Chairmen of both Delaware and New Jersey have become interested, and I am giving them every assistance in my power to start similar movements in their States.

The pictures we have shown have been *The Black Pirate* (with half of the first reel deleted), *The Vanishing American*, *The Pony Express*, *The Black Cyclone*, *Peter Pan*, *Robin Hood*, *Rin Tin Tin in The Night Cry*, *Richard Dix in The Lucky Devil*, *Betty Bronson in A Kiss for Cinderella*, *Ali Baba and the Forty Thieves*, *Treasure Island*, *Jackie Coogan in Old Clothes* and a few mornings were devoted to comedy short subjects, using *The Gang Comedies*, *Felix the Cat* cartoons, *Buster Brown comedies*, *Hy Mayer Cartoons* and *Aesop's Fables*.

As you can judge by this list we are not placing the children upon a milk and water diet. We are showing them red-blooded men and fearless women.

We are interspersing our feature picture and comedies with educational films, and are trying to impress visually upon their minds some phase of history and great achievements, for even the heroism of an animal, a horse, or a dog will register a desire for emulation in the mind of a child.

We have asked the Boy and Girl Scouts, the Camp Fire Girls and all juvenile organizations to help us.

Our performances start with a march of Boy or Girl Scouts to the stage, a bugle sounding Attention. Then a salute to the Flag and the Pledge of Allegiance, the entire audience remaining standing until after one or two verses of "America" is sung. This lends the patriotic touch, and the children enter more eagerly into the spirit of the performance.

We have asked all of the women in our various communities to help us, because although the movement is under the direction and supervision of The Department of Motion Pictures, State Federation of Pennsylvania Women, yet we want to make it a community movement, and need assistance from every quarter.

About six hostesses at each performance greet the children and see that order is preserved although the latter seems unnec-

essary as I have never seen more orderly children.

The Stanley Company have most generously given us permission to have as their guests, children from the various charitable organizations in each community, and on Saturday morning, about 300 children, accompanied by a guardian from the Institution with which they are connected, enjoy the hospitality of the management.

The Boy and Girl Scouts take turns at acting as ushers. The Public Schools, The Parochial Schools and the Churches are co-operating with us, and we feel that with such a background the movement is bound to grow larger and larger.

We closed our performances April 30th for we did not in any way wish to interfere with the work of The Playgrounds Association. In fact we feel that children should find their amusement outdoors when the weather permits.

We are now taking pictures of the various sports and activities in the school playgrounds, and will show them on the screen at the performances which will commence in October.

If the women of the country can only see the importance of establishing upon a permanent basis these selected programs for children—within the next five years, perhaps in half that time—they will become a part of the regular work of Motion Picture Theatres, because the demand thus created will mean production to meet these special requirements.

Another interesting phase has been the co-operation of The Public Libraries. Whenever a historical film is to be shown, the announcement is made about two weeks in advance, and books relating to the period and event are placed upon the tables of the Library and are eagerly borrowed and read by the children who come to the performance armed with a knowledge of what is being shown.

On Lincoln's birthday we showed *The Pony Express*, and offered three prizes for the best essay on Lincoln's life, to be written by a child under 15 years of age. We had over three hundred papers submitted and the judging was a difficult job. The prizes offered were three bank accounts, with \$3, \$2 and \$1 as an initial deposit.

For the past fifteen years I have been engaged in many phases of public life and activity, but nothing has ever held my interest, and repaid me so much for the efforts expended.

Book Week

Don't forget that Book Week is coming, November 13th-19th.

See announcement on page 2, opposite table of contents for details and suggestions as to how you can cooperate in making Book Week a success.

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National Board of Review of Motion Pictures

70 Fifth Avenue

New York, N. Y.

NATIONAL BOARD OF REVIEW MAGAZINE

(Combining "Exceptional Photoplays," "Film Progress" and "Monthly Photoplay Guide")

Vol. 2, No. 10.

October, 1927



The Love Cottage in "Sunrise"

Published monthly by the
NATIONAL BOARD OF REVIEW OF MOTION PICTURES

Established by The People's Institute in 1909

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Contents for October, 1927

More Art	3
Cinéa-Ciné	4
Cleveland Public Library Film Cooperation <i>Ina Roberts</i>	6
<i>Exceptional Photoplays</i>	
The Student Prince	8
Sunrise	9
<i>Selected Pictures Guide</i>	11

FEATURES

American Beauty	A Man's Past
The Boy Rider	Quality Street
The Bush Leaguer	Ranger of the North
Cameo Kirby	Rose of the Golden West
The Cancelled Debt	Shanghai Bound
The Country Doctor	Slightly Used
The Desired Woman	Spring Fever
Figures Don't Lie	The Thirteenth Juror
A Gentleman from Paris	Two Arabian Knights
The Life of Riley	

NON-FEATURES

Alien Antics	An Oriental Album
Burning Timber—Rough Country	The Parasol Ant
The Cry of Winter—The Hot Place	The Poor Fish—Ebbing Tide
Delving Into the Dictionary	The Salmon Run
Down To the Sea	A Short Tail
Have a Drink	Sky Frontiers
The King of Sports	Soaring Wings
The Ladder	Soup to Nuts
The Lion Hunt	Under Colorado Skies
	Winged Death

SHORT COMEDIES

Aero Nuts	French Fried
All Balled Up	Harem Scarem
All Wet	The Koko Explorers
The Beach Nut	Koko the Kop
The Big League	The Non-Stop Fright
Felix the Cat in Flim Flam Films	The Old Wallop
Felix the Cat in Jack From All Trades	Running Wild
Felix the Cat in Wise Guise	Smith's Catalina Row
Felix the Cat Switches Witches	Boat Race
	Splashing Through
	Topsy Turvy
	The Winning Goal

Better Films Activities	15
-------------------------------	----



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October, 1927

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More Art

Terry Ramsaye in his "A Million And One Nights" makes the valid point that the motion picture is the only art which was born or invented, as you will, which flowered and reached maturity, which dominated the world, all in one generation, so that myriads of people still living can survey it from beginning to end. The origin and development of all the other arts are veiled in obscurity, are the result of a process involving hundreds and even thousands of years.

At the same time it is extremely important to recall that the motion picture came into existence at a period when art as a whole was at a very low ebb. Not only the unproductivity of contemporary artists but the very exhaustion of the arts formed the subject of discussion. The argument was being advanced that the established arts no longer had anything to say, that they were no longer capable of giving a vital interpretation of our problems and our longings. The various theories advanced to explain this state of affairs all seemed to agree that in this machine age art was apparently a rapidly diminishing function.

One thing was sure: the great masses of the people were no longer interested in the traditional arts. And whether we subscribe to the aristocratic theory of art which denies that the majority are capable of aesthetic appreciation or whether we lean towards democratic generalizations in our theory of art there can be no doubt that there is some connection between popular feeling and epochs of great art. Nobody would claim that all the Greeks were artistic or that all the Italians of the Renaissance were aesthetically responsive. But both these larger groups had some dynamic relation to the artists of their times. The great artist may always be a lonely figure but in some unconscious way he must feel a kinship with this epoch and his generation.

At precisely the time when this negative reaction towards the other arts was at its height, with an almost complete apathy on the part of the general

public, the motion picture came along. Slowly an overwhelming interest in the movies began to manifest itself. The motion picture absorbed the interests of the masses in an astonishing degree, overwhelming the makers of pictures with a demand for a deeper and deeper penetration into this new medium which at first they were quite incapable of handling. The dynamics of the newest of the arts, a driving force which could not be denied had suddenly come almost out of a clear sky.

Now if all this sounds dangerously like a balley-hoo we may come most quickly to our point by admitting that perhaps it is. Are we not possibly suffering from the distortion of a false perspective? And granting the demand for and the interest in motion pictures have the achievements really been commensurate?

For we must remember in the first place that according to modern standards thirty years is a sizeable period in the life of an invention and its technical perfecting. Consider the radio. Perhaps these thirty years are really the telescoping of a century or more in the development of any of the other arts. And if we should look back more critically over these past thirty years would we not be likely to find many barren periods, many inexplicable stagnations and opportunities thrown away?

Certainly one of the most striking things would be the failure of any dominant artistic personality to emerge either directly out of the studios or from one of the kindred arts. Directors seem to some and go, to have periods of efflorescence and then to go unaccountably bad. A real, inner artistic maturing does not seem to take place. Or again why has the screen failed to hold the interest of some of them? Gordon Craig never made a decisive gesture in the direction of pictures when all his aesthetic theories should have impelled him to do so. And why has Max Reinhardt held off so long after his first striking efforts? Our cinematic theorizers who bank so much on the emergence of such a figure are due to give us some explanation.

Cinéa-Ciné

By HARRY ALAN POTAMKIN

THE cinema in France has influenced French letters before it has influenced itself. Cendrars, Romain, Clair, Montaud and Dermée have written novels and poems drawing form or plot from the cinema. Joseph Delteil avows openly, "the cinema is my father, I owe my life to it and love it. The cinema is the pink pill of literature; it gives it blood and color." The *Nouvelle Revue Française* publishes *cinarios* by René Bizet and others in the endeavor to establish a new and relevant literary art for the cinema. In the work of Louis Delluc and Jean Epstein, France has the nucleus of a new criticism. It is interesting that the most important cine-critics in France are leading experimentalists in the craft of the cinema itself. This provides for the sensitive interrelationship between the two which exists in France. There is a notable absence of such interrelationship in our cinema world.

Architecture, music, painting, have, if we are to believe their prominent practitioners, drawn from the cinema. "Modern architecture is essentially photogenic . . ." (Robert Mallet-Stevens) If the influence on music is not always actual, it is certainly, according to Paul Rameau, potential. In painting the evidences of cinematic influences are discernible in futurism—the succession of positions of an object in motion—and in surrealism—the *shunting* of varied separate patterns into one pattern.

But the cinema in its intrusions does not find immunity from counter-influences that are unsalutary. Literature demands payment with a plot intrusion that thwarts the inherent tendency of the film. It furthers also the malignant parasite on the action, the caption. "The error of the cinema is the scenario", says Leger, the director of the Ballet Mécanique, although the *Nouvelle Revue Française cinarios* do contain the idea of a movie-plot, based on qualities of cinema technique. But nevertheless the French motion-picture has gone farther and farther away from its inherent character. In the early *avant la guerre* films there was the bare cinema story untroubled by too many details or captions. Of course these films were ridiculously crude, as their republication in 1926 shows, but they were not overloaded with a luggage not theirs. The first film was screened in Paris more than 30 years ago, and since that time there have been very few moving pictures manufactured in France that were not burdened with short-stories, novels, plays (in themselves bad theatre), or even narrative poems. Today Pierre Benoit's novels are utilized for stupefying movie-dramas "shot" at a stupendous cost; Lamar-

tine's already sentimental "Graziella" is further sentimentalized as a picture, redeemed only by the first "serious" (though pale) use of slow motion as a vehicle; and the cleverest large-scale directors, Baroncelli and Prunières, perhaps present another atrocity made out of Napoleon. This tendency, alien to the natural tendency of the film, has been accentuated by the very worst aspects of the American and German movie, the super and costume cinemonsters. The newspaper serial for the movie, written to advertise public favorites and for a specific star, has been borrowed also from America. Only in several isolated instances have the literary origins of a film not obliterated it. There was the recent "Nana" from Zola, directed by the son of Renoir. In places there was vivacity of movement, as in the play of Nana's capricious plump legs effectively carrying her emotional temper, or in the restatement of a Degas ballet and a Renoir garden group, but more particularly in the establishment of definite, mask-like ratios between the players, who were unbelievably (as compared with American stars) intelligent and aware of these ratios. But cinema it was not, it did not sustain its movement. It was apparently not conceived as cinema, but rather as the graphic interplay of character units.

Another film was the equally recent "Poil de Carotte". Its visual honesty of domestic detail and its sympathetic apprehension of the tragedy involved made of it an emotional experience far more powerful, probably, than the original novel. To an American it was simultaneously the experience of a human tragedy and the experience of an intense and rancorous humiliation. For it was another evidence of a superiority of French values to ours. What domestic detail would be the turning-point in an American tragedy of mother-hatred? Of course no such tragedy could ever occur in an American movie. But the detail, if given the movie? The son brings home his first pay and things are sweet thereafter, or . . . The French movie, however, is relentless: the mother hides the pot, and the boy befouls the fireplace. That is the determining detail and nothing of it is spared the spectator, who, being French, enjoys it without comment or protest. The young protagonist, André Heuze, does not need to turn his rattling freckles into obvious, sentimental farce or barefoot-boy pathos; his freckles are his tragic destiny. However, "Poil de Carotte" did not serve the needs or the demands of the cinema. That has been served by only one French film whose origin as story was outside itself: "Vanina," produced in

1920. The first and only completely plastic film France has created, a fluid *contrast aux formes*. The first and the last.

"Vanina" bore no issue. Nothing followed, Nothing was learned from it. Not because it had nothing to teach. For its re-presentation in 1926 at the *studio des ursulines* proved it to be still the finest thing France has done. But because there was no one who was receptive to its teaching. The French film has improved upon the lighting of "Vanina", Man Ray has done much better cine-portraiture, the experimentalists Chomette, Cavalcanti, Clair, Epstein, L'herbier, have extended the possibilities of cine-virtuosity by the isolation of certain plastic details, but "Vanina" as a complete motion-picture stands alone. It is in fact better than anything done in America and Germany, from the standpoint of flow. "The Last Laugh", Carl Grune's "The Street", "The Beautiful Blue Danube", are German pictures that have exploited the motive drama contained in an incident far more completely than has "Vanina", and of course speed is an American monopoly, but plastic motion has been nowhere else so sustained and continuous as in "Vanina". In this respect it is superior to "Potemkin". The exploitation of movement in the latter was patent, it was a movement of surface masses sufficient to carry the drama which had in itself tremendous motive power. Whereas in "Vanina" the movement is integral and attenuated, showing a thorough and intensive understanding and manipulation of both subject and medium. The plot fuses into the movement, so that the relationship between the movie-story and the Stendhal novel from which it was extracted is rendered casual. Here is total conversion of potential movement into plastic movement. In America no such conversion has been attempted: "The Big Parade" moves as the story moves, it is chronological and matter-of-fact, its effective progress an accident of the story. "Vanina" begins immediately and proceeds in accumulative flow toward the critical pauses where the flow is precipitated in a dramatic burst, thence to proceed further. Captions are reduced to minimum, and no descriptive captions are used—the action explains itself. This frees the flow to an intensification of the motive drama.

"Vanina" was not succeeded by other pictures which continued the development. The *films abstraits* cannot be said to be extensions of that lone product, nor to have been created in its light. No more than they have been aware of the German kino-dramas which have anticipated then in the use of the virtuoso technique for purposes of vehicle. The abstract film, in fact, has been born not of cinema at all, it is illegitimate. Abstract painting derives eventually from Cezanne, it is the ultimate isolation of

one easily grasped aspect of the manifold in Cezanne's graphic. It is legitimate as painting. But as cinema it is not acceptable. The French artist and those others who think in terms of graphic cannot perform the metamorphosis necessary for thinking in cinegraphic terms. The French cinema is in need of "the compleat cineartist", as intelligent about cinema plastic and cinema presentation as the painter and sculptor are about their plastics. Picabia's surrealism, haphazard, unaware, directionless, is not meant for a new art, it is the ultimate language of an art which has been vigilant a long time. The cinema cries for organization, alertness, definiteness. It cannot flourish on distortions which do not re-establish relationships, on isolations remaining isolations, on violence without vitamine. The cinema has not yet learned self-consciousness. Its convention has not yet been established. It has no traditions, no schools, and is not yet ready for an *avant-garde*. The laboratory films of Chomette, Picabia or Cavalcanti have revealed nothing to further the detection and comprehension of a convention, which will be found, I believe, not in linear plastic nor in prismatic distortion, but in the key to "Vanina": plastic fluidity.

In Jean Tedesco's journal, *Cinea-Cine*, Mm. Henri Fescourt and Jean-Louis Bouquet ask very decidedly, if delicately, shall it be "Sensations ou Sentiments?" Shall the *Images-Idees* be accepted "solely to charm the eye" or shall they be a means "to give birth, through the play of sentiments, to the divine Emotion?" The ancient debate has been carried over to this infant. If a cargo without a vehicle is so much dead storage, what is a vehicle without a cargo? The answer to the riddle is not direct; it is, however, conclusive. What the cinema needs is not to borrow but to establish out of itself. The late Louis Delluc wrote: "The Cinema is painting in motion." Jean Tedesco replies: "The screen cannot be compared to a painting." Pierre Porte defends Chomette, the *metteur en scene* of the Beaumont film, by an analogy with music. Fescourt and Bouquet reply: "Why cling so tenaciously to the word *music* when you can say cinema?" The controversialists are alert: therein lies the hope of the French film. If they can be on guard diligently to keep the cinema endogamous and un-crossed until it has borne of its own by its own, it will then be ready to borrow from other plastics.

La Courrier Cinematographique, continuing its campaign for French pictures, recalls again that in twenty-seven of the leading Paris picture theatres during the week of September 4, twenty-four American, four French, two German, and two Russian films were being shown.

Cleveland Public Library Film Co-operation

By INA ROBERTS

Publicity Representative, Cleveland Public Library

With Book Week, November 13th to 19th, only a few weeks off, this plan of book-film cooperation as worked out by the Cleveland Public Library will be of interest.—EDITOR'S NOTE.

MUCH has been published about the Cleveland Public Library's cooperation with worthwhile films having book connections but in most of the articles stress has been laid on the work done in the Main Library. This last is important in view of the fact that Cleveland is the fifth city, that the Cleveland Public Library is important and that its number of daily visitors ranges from four to eight thousand according to the season and the weather.

The figures given above, however, refer only to the Main Library. The Cleveland Library system maintains, in addition, 26 branch, 30 high school, 108 stations libraries (the last-named in factories, department stores, police stations, fire engine houses and hospitals) and also 12 county libraries. These all cooperate with films, some in much the way that prevails in the Main Library yet with each kind of Library there are differences and additions. The Main Library caters to the tastes and the needs of all sorts and conditions of people; a branch library may be in a neighborhood whose population is almost entirely Italian or Croation or Bohemian or any of the many nationalities largely represented in Cleveland. The Foreign Literature division carries books in 26 languages all belonging to peoples with considerable population in Cleveland; in the John G. White collection of Folklore and Orientalia are books in between 1,700 and 1,800 languages; some of these are dead and almost forgotten languages; many are the languages of primitive peoples; the languages of the various South Sea Islands are included, also those of Africa, where, according to Gordon W. Thayer, librarian of the John G. White collection, a new language in some sections prevails every twenty miles or so. These books will play an important part in this Library's film cooperation when moving pictures are taken of excavations as in the case of Ur and King Tut's tomb. These differences in neighborhood populations, whether caused by differing nationalities or other factors, naturally affect library cooperation of all kinds.

The controlling factor in the decision as to whether or no the school libraries shall cooperate with a film is still different. Films approved and featured in

the main and branch libraries may be turned down by the school libraries because they are too surely in the adult class to "tie-up" with the books carried by the school libraries. When the film to be considered for approval is made from a book that is included in the suggested or required lists of books that are a part of the school courses, the happy result is not only willingness but enthusiasm on the part of the library to furnish all the cooperation possible in order to secure the widest reading of the book in question.

Sometimes too a film has an educational value little suspected by the producers who took such pains to have it mechanically and technically correct. It is whimsically and sometimes sadly true that the same producer who will take unwarranted and inexcusable liberties with the plot of a classic in order to make a picture conform to his idea of what is dramatic will move heaven and earth and spend a million dollars in the effort to render the film true to its period or its locality or both.

The film cooperation carried on by the Stations Department is, because of its variety, interesting indeed. The displays and exhibits in the libraries in factories and department stores, because the staff in these places is drawn from all sections of the city, follows the method of cooperation used in the main library rather than that which is used to such good effect in the branch libraries.

One can hardly read of the work of the Cleveland Library Stations Department with the hospitals without a catch in the breath, perhaps a sob in the throat. Once a week each hospital is visited and a fresh assortment of books is taken to the bedside of those able to read so that each patient may choose his own books. "Patient," a word truly descriptive for nearly all hospital patients are indeed patient. Where does film cooperation come in here, you may ask? In library-film cooperation with hospitals the film man ceases to be a business man and becomes a philanthropist or perhaps it would be better to say a human being who forgets for the time his own personal interests. To explain: a patient may be sufficiently convalescent to need diversion yet not be well enough either to hold a book nor to concentrate his attention long at a time. Under these circumstances, when the stills of a film are consecutive, when they tell or suggest the story, these may be used to good advantage to make the long hours pass more quickly. The plan of using film stills in

ARMORED CRUISER POTEMKIN
 Revolutionary Russia 1905
 "Revolutions come because men know that they have rights and that they have been disregarded."
 —Woodrow Wilson

Books suggested by
 The Cleveland Public Library

Stories
 Anderson—Red Laugh
 Bunin—The Village
 Chekhov—Crime and Punishment
 Dostoevsky—December the Fourteenth
 Drechowsky—Road to Calvary

Poems and Plays
 Dargun—The Shepherd
 Deutsch—Modern Russian Poetry
 Gorky—Lower Depths
 Mirsky—Contemporary Russian Literature

The Revolution and Its Background
 Gillard—Thirteen Years at the Russian Court
 Nevins—Down in Russia
 Ossendowski—From President to Prison
 Platano—History of Russia
 Radnutt—Behind the Veil at the Russian Court
 Witte—The Memoirs of Count Witte

Printed by
Little theatre of the movies
 East Ninth at Chester
 Presenting
ARMORED CRUISER POTEMKIN
 September 3rd to 17th, inclusive
 .. Screen ..
 .. Week of March 13, 1927

Bookmarks
 used in
 book-film
 tie-ups

this way, begun through the generosity of M. A. Malaney, publicity director of Loew's Cleveland Theatres, has been successful and now Mr. John Royal

of Keith's Theatre also gives stills for this purpose.

The eagerness of the county libraries included in the Cleveland system to learn and follow the plan of cooperation carried on in the city libraries and their appreciation of the stills furnished are both touching and inspiring. The smaller the library, the more limited its own picture resources. Yet even in the Main Library with its very large picture collection the importance of stills in film cooperation cannot be too strongly emphasized. It is within the power of stills to attract and hold attention as no other kind of picture can do. People who hurry past an engraving or an etching of an actual place will stop, look and exclaim at a movie still of the same place and will in most cases carry away a book about the same place from the special display the still is used to feature.

The stills used in the libraries of Cleveland are carefully selected by the heads of the department and the divisions using them. This is why it is so important that the publicity representative should receive a set of stills and a press book months in advance, if possible, of the Cleveland showing. As soon as these are received the stills and the press book are routed in turn to each division and department having connecting books and also to the heads

The Poor Nut

College Life and College Spirit
 "Bright college years, with pleasure rife
 The shortest, gladdest years of life."

SOME BOOKS SUGGESTED BY THE
 THE CLEVELAND PUBLIC LIBRARY

Plays

URGENT The Poor Nut
 E The College Widow

Stories

H At Good Old Siwash
 IEL The Co-ed
 SON Stover at Yale
 LLY The Barb
 "GERODE The Big Year
 OSS Fraternity Row
 Campus Days
 First Down, Kentucky!
 Philosophy 4

College Songs

all the colleges
 he western colleges
 opular college songs
 favorite college songs
 University of Chicago
 ing book

Spirit of Old

Rambles in Old Col.

orning Cornell
 Story of Oberlin
 University of

y of Princeton
 of Harvard
 of Dartmouth

rtesy of
 Theatre

OR

1927

THE Yankee Clipper

"How do you know she's a
 Yankee clipper?"
 "Blow, blow, blow!"
 The Stars and Stripes they fly
 above her! Strokes they fly
 Blow, blow, blow!"
 —Sailors' Chanty

Some books suggested by
 THE CLEVELAND PUBLIC LIBRARY

Romance of the Period

TERTON—Seamen All
 "SHUHLER Java Head
 GRIFFIN—Oh Susanna
 l. The Wreck of the Grosvenor

Upper Ship Era (1833-1850)

upper ship was the Ann McKim
 launched in 1833
 "TON—Clipper Ship Seamen,
 The Clipper Ship Seamen,
 Gold of Ophir
 in the career of our clipper ships
 MATTHEWS American Clip-
 ie History of Massachu-

Winds and Foul

about a Yankee clipper

Songs and Chanteys

ull Sail
 to Songs and Ballads
 comp Songs of the
 ers Chanteys
 nity are with music
 e Sailors Garland

pper Ship
 er Ships in Wil
 emporary Poetry
 new designs in
 Make a Model of
 Upper Ship

courtesy of
 Palace

of the branch, schools, stations and county departments. Each of these returns the stills as soon as possible with a list

of the numbers of the stills desired. The entire supply of stills is then sent for and distributed as ordered and, when the nature or quality of the film is unknown to the library officials, a special screening is arranged.

And now, to get to the main point of this story—the effect of library cooperation on the choice of films to be made and exhibited. The Main Library can influence only indirectly the films themselves, although in its cooperation with a film to gain circulation for the film's connecting books, it does increase popular interest in the film and by so doing gradually influences producers to make the kind of films with which the library can properly cooperate.

There are two ways in which to do this. The librarian may, in arranging the details of film cooperation, think only of the benefit to be derived by the library or she may consider the library and also the exhibitor and what she can do for him. It is the latter way that will really gain more for the library. The library is, of course, not a commercial institution neither does it exist for the purpose of furthering films, however, worthwhile these may be. The aim of a public library is, through books, to serve the public; it has a non-commercial, non-partisan

(Continued on page 14)

EXCEPTIONAL PHOTOPLAYS

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A department devoted to an impartial critique of the best in current photoplay production. Each picture before being listed, is thoroughly discussed by a volunteer committee composed of trained critics of literature, the stage and the screen, who are the sponsors of this department. The printed reviews represent the combined expression of this committee's opinions. The reviews aim to convey an accurate idea of the films treated, mentioning both their excellencies and defects, in order to assist the spectator to view the productions with increased interest, appreciation and discrimination. The reviews further try to bring to the attention of the reader of special tastes or interests, or of severely limited time for recreation, those photoplays which genuinely contribute to the art of the screen.

SECRETARY
AND
DEPARTMENT
EDITOR

ALFRED B. KUTTNER

The Student Prince

Directed by.....Ernst Lubitsch

Photographed by.....John Mescall

The Cast

Prince Karl Heinrich.....Ramon Novarro
Kathi.....Norma Shearer
Dr. Juttner.....Jean Hersholt
King Karl VII.....Gustav Von Seyffertitz
Heir Apparent.....Philippe de Lacy
Lutz.....Edgar Norton
Kellerman.....Bobby Mack
Court Marshal.....Edward Connelly
Old Ruder.....Otis Harlan
Student.....John S. Peters

From the story "Karl Heinrich" by Meyer Forester.

THE STUDENT PRINCE, based on an operetta which enjoyed wide popularity both here and abroad, turns out to be a pleasantly romantic picture with much of that elusive charm which is essential to the success of this form of entertainment.

Ordinarily nobody searching for truth to life, original characterization, or novel psychological relationships would turn to light opera for his material. Light opera is one of the most conventionalized of all theatrical art forms with its well mannered griefs, its poetical longings its trumpery misunderstandings and its assured happy and often cloyingly sweet ending.

On the other hand almost every form of lighter picture entertainment has something of this light opera quality, its air of casual unreality, its romantic ardor and its indispensable happy ending. And these qualities are usually enhanced by an orchestral accompaniment which seeks so strenuously to "interpret" every phase of the pictorial action that precious little is left to the imagination.

It is therefore all the more gratifying when a picture comes through this rather trying ordeal and turns out to be more real and moving than the original. Such a picture rises to the level of a real achievement.

The salient virtues which lift *The Student Prince* above the level of a program picture are not hard to

discover. They reside principally in the mixture of student gaiety of democratic Heidelberg and the gentle melancholy which is reputed to hedge the life of princelings whom court etiquette and a career devoted to the greater interests of the state set apart from ordinary human destiny.

We first see Karl Heinrich, the heir apparent of the little but self-important principality as a very small boy quite smothered in by the formalism of the court and apparently missing most of the joys of ordinary boyhood. He has nobody to play with except the stiff old servants of the palace. Presently, however, a heaven sent tutor arrives upon the scene who has no patience with all the stuffy nonsense of the antiquated court and proceeds to make a real boy out of the prince.

These early reels in which Lubitsch indulges in a playful mood of indulgent satire to contrast the humanness of the boy and his tutor with the pretentious formalism of the moribund court are finely conceived and carried out. Both here and later on when the action take us to Heidelberg, most of the exterior shots have the flavor of the real thing whether they were taken on actual location in Germany or whether they have been artfully blended with composed sets.

The real romance begins when the prince and his tutor go to the famous old university of Heidelberg. Here the prince meets and falls in love with Kathi, the niece of the proprietor of the charming old inn where the tutor has taken lodgings to the horror of the prince's valet who was all for more elegant quarters. And if it is delightful to see the prince find his youth here in the morning of his first love it is scarcely less fascinating to see the old tutor regain his as he renews the scenes and habits of his student days.

But the fate of princes rolls on relentlessly, taking no heed of love's young dream. The court decides that Karl Heinrich must be formally betrothed to a princess of his station. A message to that effect arrives together with a photograph of the none too attractive princess. The old tutor, seeing the prince in the flush of his love cannot bear to tell him the news and hides the photograph. He is anxious to let him enjoy the rapture of his youth just a little while longer. The prince is in his seventh heaven fondly imagining that his carefree life with Kathi



Scenes from
The Student Prince
with Ramon Novarro
as the Prince



can go on forever. He pictures himself and her as prince and princess when he comes into his inheritance.

These dreams are rudely shattered when a messenger from the court arrives and announces that the king is dying and that Karl Heinrich must hurry home at once. After the king's death Karl Heinrich is installed as king but he is lonely and still in love with his Kathi. He can bear it no longer and hurries off to revisit the endeared, familiar scenes of Heidelberg. He finds everything changed. The students with whom he used to mingle democratically now salute him stiffly. His old tutor has died. Only Kathi welcomes him as of old. Yet after a brief reunion they too must part again. The princess Ilse is waiting to celebrate her betrothal to the king. In a final view we see Karl Heinrich driving through his festive city in the royal coach with the shadow of the princess on the other seat.

Now there is in all this, of course, much sweet sorrow and a deliberately romantic appeal. It needed to be done well. If Mr. Lubitsch, departing from his well known satirical and sophisticated manner has done his share by creating the proper mood and atmosphere the actors have been no less happy in their respective interpretations. Ramon Novarro brought to his part the necessary conviction which alone can make romance appear real. He was appealing in his easy youthfulness and in the wistful quality which shone through his work. His reputed

(Continued on page 14)

Sunrise

Directed by.....F. W. Murnau

Photographed by..... $\left\{ \begin{array}{l} \text{Charles Rosher} \\ \text{Karl Struss} \end{array} \right.$

The Cast

The Man.....George O'Brien
The Wife.....Janet Gaynor
The Woman from the City...Margaret Livingston
Maid.....Bodil Rosing
Manicure Girl.....Jane Winton
Barber.....Ralph Sipperly
Photographer.....J. Farrell Macdonald
Obtrusive Gentleman.....Arthur Housman
Obliging Gentleman.....Eddie Boland
First Comrade.....Harry Gripp
Second Comrade.....Eric Arnold

Based on the novel "A Trip to Tilsit" by Hermann Sudermann. Adapted by Carl Mayer.

M R. C. W. MURNAU'S first American picture is in many ways a fascinating achievement. It bears the impress of an artist of rare sensibility. If there still remained any need of pointing out that the director is the most important factor in creating a picture this would be a convincing illustration. Any picture which is worth discussing at all always bears the unmistakable imprint of its director.

Murnau has already shown us his hand. In *The Last Laugh* he created a character portrait which has remained unique on the screen. It was a deliberate, loving study with a slow development in which the physical as well as the psychological back-

ground counted largely in the happy result. In his memorable *Faust* the pictorial element and the reproduction of a certain mediaeval atmosphere presided over by the spirit of Albrecht Durer to a considerable extent outweighed the character development though this was, of course, no great departure from the Goethe original in which types rather than individuals are dominant. Neither *The Last Laugh* nor *Faust* were notable for plot action or for the typical swift movement of the movie.

Now in *Sunrise* we are again confronted with the unmistakable Murnau mood. In treatment and atmosphere it recalls the purely American *White Gold* in which the direction of William K. Howard reached such a sudden height. The analogy between *Sunrise* and Dreiser's novel, though it has been very generally pointed out, is not very vital. The hero-villain of "An American Tragedy" wished to get rid of the woman because he feared the consequences of his relationship with her on purely selfish grounds in relation to his future career, whereas the husband in *Sunrise* is acting under the spell of a siren whose will has almost obliterated his own.

The comparison with *White Gold* is much more pertinent. There we had a largely actionless story in which everything is subordinated to the creation of a mood and a quality of slow and brooding suspense which directors, usually whipped on by their production supervisors to make sure of their lunch, rarely attempt to achieve. *Sunrise* has a good deal of this quality. Much has been made of Murnau's complete freedom in making this picture. We may assume therefore that he chose his own story. American scenario editors would not be very likely to go to the bat for Hermann Sudermann's "A Trip to Tilsit" with its rather foreign psychology, its morbidity, and its unhappy ending. But it is directly in the Murnau tradition. It deals with types rather than with characters and depends upon the creation of a certain scene, upon camera painting, if we may use that as a equivalent for word painting, a not too fortunate phrase of the literary critics.

As in his *Faust* Murnau in *Sunrise* lets himself go for the first reels in a pure ecstasy of mood. He shows us the home of his peasant hero, the fickle face of the lake which can change from idyllic tranquillity to sudden storms, the loving but passive wife, and the sharp passionate edges of the woman from the city whose desire has somehow been perversely stirred by this loutish lover. For a long time nothing happens, things are merely seen and felt with the dominant note lying entirely in the man's indecision as the siren slowly works upon him to drown his wife as if by accident and to flee with her to the city on the proceeds of the sale of his farm.

Then the action starts, still slow and fumbling, as the man makes his bungling preparations to drown his wife while taking her across the lake for a trip of

pretended reconciliation. The dramatic action is still negative as the husband, facing his wife's confident smile of love which gradually changes to an expression of terror as she dimly senses his murderous impulse, finds that he cannot go through with it.

At this point the pace of the picture changes entirely. The wife, in her mad rush to escape from her husband, boards a passing trolley car. He manages to catch up with her. She is still in a panic at his strange behavior and repulses his conciliatory advances. He continues his pursuit through the station and the traffic jam of the metropolis. He seeks to recapture a lost love while she is intent to avoid a love which apparently has turned into murderous hate. The movement of the picture is now correctly conditioned by the psychological reactions of the characters.

The husband succeeds in recapturing the confidence of his wife. She no longer fears him. They abandon themselves to the raptures of a second honeymoon and revel in the childish amusements of a sort of glorified Coney Island. Again the movement of the picture is adjusted to the mood of the characters.

There is something very touching about the way these two troubled souls find each other again in these garish surroundings. They are out to have a good time, somewhat deliriously perhaps, and make a point of sampling every variety of amusement that the place offers. One of the best bits of comedy comes when a trained pig from a side show gets loose. Now pigs is one of the subjects that the man knows all about and in a long and hilarious chase sequence the scamping animal is triumphantly recaptured. Here is legitimate comic relief adroitly introduced.

From this mood of laughing hearts and renewed conjugal felicity there is a swift transition with tragic implications. As the happy couple recross the lake at night a sudden storm engulfs them. The husband drags himself up on the shore with his wife apparently lost. The lady from the city who had spurred him on to contemplate the murder goes to meet him thinking that he has made clever use of the storm to hide his crime.

Right here Mr. Murnau puts on the brakes. As the husband is about to choke the lady to death news comes of his wife's rescue. A certain let down in the tension is undeniable. Yet much happier endings have left us infinitely sadder. For the psychological situation of the grief maddened husband killing his temptress had been clearly indicated. There was no compelling need of following Sudermann's piece of sensationalism through to the bitter end. "A Trip To Tilsit" is hardly a tragic masterpiece. It was not a case of making Hamlet kiss his uncle. And as it stands *Sunrise* remains a fine and sensitive picture often delicately wrought and pictorially beautiful.

(Produced and Distributed by Fox.)

SELECTED PICTURES GUIDE

Review Committee

Consists of approximately 250 trained members representative of widely varied interests who volunteer their services for the review of pictures.

A department devoted to the best popular entertainment and program films. Each picture is reviewed by a committee composed of members from the Review Committee personnel. Their choice of the pictures listed is based upon principles of selection developed through long study of what constitutes a good picture from the standpoint of entertainment value. The findings form a composite opinion of each committee's views and upon this opinion are based the short reviews and audience recommendations of the pictures appearing in this department. These reviews seek to bring to the reader an unbiased judgment of the pictures most worthy of popular theatre patronage and most helpful in program building for special showings of selected entertainment films.

"SELECTION NOT CENSORSHIP—THE SOLUTION."

Department Staff

ALFRED B. KUTTNER
FRANCES C. BARRETT

Editor

BETTINA GUNCZY

Key to Audience Suitability

General audience (composed principally of adults). Pictures primarily interesting to adults—but pictures not ordinarily recommended for boys and girls may be included in the list if the presentation is not objectionable for them.

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classification.

*—Pictures especially interesting or well done but not necessarily "exceptional."

American Beauty

Directed byRichard Wallace
FeaturingBillie Dove

Original screen story by Harry Wilson

A FOOD checker in a fashionable hotel beautiful beyond the dreams of earthly waiters and kitchen helpers spends her spare time posing as a society lady, mostly in borrowed clothes, and has a promising millionaire ardently on her trail. The young man in love with her, a young chemist with a future in the nitrate industry of Chili, suspects her of being a mere butterfly unfit to share the hardships of his career. She continues her gay life until she is detected with her borrowed finery. When finally the game is up she turns down the still willing millionaire and catches the young chemist as he is boarding his train, making a pretty race of it attired only in a long Spanish shawl leaving the borrowed gown, a creation called "American Beauty" behind her.

For the general audience.

(First National—7 reels)

*The Boy Rider

Directed byLewis King
FeaturingBuzz Barton
Original screen story by Frank Howard Clark

BUZZ BARTON, who here for the first time appears in a full length stellar part, is as attractive a juvenile as

you could wish to see. He is a straightforward, manly youngster with a most ingratiating smile who plays his part straight with no simperings or movie child actor affectations.

The plot pictures him as a waif who is trying to get away from a band of cattle thieves. He falls in with an old timer, an ex-horseshoer who has taken to the road again since the automobiles have ruined his trade. They soon become pals but get into difficulties because the boy is suspected on account of his previous known association with the cattle thieves. Though harrassed by the young sheriff, the old timer and the boy manage to spoil the game of the bandits. Our young hero is an expert with the rope as well as with the sling shot which he uses like David of old whenever a bandit has just got to be laid low. He doesn't believe in using shooting irons.

Buzz Barton, as we hope we have conveyed to the reader, lends a real charm to this picture both for young and old. And may he always have as good directors as Mr. Lewis King who seems to know the difference between a child and a monkey.

For the family audience including children.

(F B O—5 reels)

The Bush Leaguer

Directed byHoward Bretherton
FeaturingMonte Blue
Original screen story by Charles Gordon Saxton.

A ROMANCE of the diamond. An amateur baseball player joins the professionals in order to leave his home town and be near the girl he loves. Too lovelorn to be of much use in the league, he finally makes good when he realizes his happiness depends on his ability to play ball.

Entertaining and well directed.

For the family audience including children.

(Warner—7 reels)

Cameo Kirby

Directed byJohn Ford
FeaturingJohn Gilbert
Play by Booth Tarkington and Harry Leon Wilson

ONE of the pictures in which the now so popular John Gilbert first showed his talent as well as his charm. This ro-

mantic story of a Mississippi River boat gambler whose heart was really in the right place stands up very well as a featured revival. Cameo Kirby foils a professional gambler who is trying to beat a rich planter by dishonest tricks and wins the planter's entire fortune. Before he can explain that he does not intend to keep his winnings, the planter shoots himself. Cameo Kirby then meets and falls in love with the planter's daughter who, of course, hates the man who presumably drove her father to suicide. The crooked gambler causes further trouble by trying to have Cameo Kirby lynched on the false suspicion of having fought a one sided duel. It is all very exciting and John Gilbert makes a dashing, reckless hero.

For the family audience including young people.

(Fox—7 reels)

The Cancelled Debt

Directed byPhilip Rosen
FeaturingRex Lease
Original screen story by Frances Guihan

A LIGHT Irish comedy telling the love story of a young motor cop and his flapper sweetheart. The thoughtless girl fails to see why any motor cop, even if he is young and Irish, should prevent her going 50 miles an hour, parking by hydrants, and the like so, through her father's influence, she has him demoted. But when he proves his worth to her he not only gets his place in the motor force back but gets her as sweetheart in addition.

For the family audience including young people.

(Sterling—6 reels)

The Country Doctor

Directed byRupert Julian
FeaturingRudolph Schildkraut
Original screen story by Beulah Marie Dix

A FAITHFUL study of the trials and self-sacrifices and small rewards of the typical, old fashioned country doctor. The old doctor is deprived of the job of being superintendent of a new county hospital when he offends the founder by siding against him in a quarrel over his son's happiness. Later he saves the boy by an act of heroism when the smart city doctor fails in his task. Rudolph Schildkraut does a fine piece of work in the star part. The picture is sure to appeal to

all who knew the type of country doctor here portrayed.

For the family audience including young people.

(Pathe—8 reels)

The Desired Woman

Directed by Michael Curtiz

Featuring Irene Rich

Original screen story by Mark Cansfield.

A ROMANCE of the desert. A young English girl having given up luxury to follow her young officer-husband to the Arabian desert where he has been stationed in command of a fort, finds the monotonous routine of the fort, her husband's waning affection, and the desire of the other men for her more than she can stand, and finally through the aid of a young officer she goes back to England and the man she really loves.

Interesting story well acted.

For the general audience.

(Warner—7 reels.)

Figures Don't Lie

Directed by Edward Sutherland

Featuring Esther Ralston

Original screen story by B. T. Zeidman

JANET WELLS, the secretary stenographer of an extremely forgetful boss, is wooed by a young salesman who has a very high opinion of himself. She resents his cocksureness but it is soon evident that she likes him. Her necessary concern with her boss and the details of his private life arouse the jealousy of his wife. Pretty soon the young salesman, now deeply in love with her, also becomes suspicious of her intimacy with her boss. She uses this to punish him and finds herself in a farcical situation with the boss's wife threatening to shoot her and her young man's faith in her seriously impaired. But, of course, she cleverly extricates herself.

Esther Ralston plays the lead in a well sustained comedy vein and Richard Arlen and Ford Sterling help to round out a thoroughly enjoyable love farce.

For the family audience including young people.

(Paramount—6 reels)

A Gentleman from Paris

Directed by H. D'Abbadie D'Arzac

Featuring Adolphe Menjou

Novel "Bellamy the Magnificent" by

Roy Horniman

THIS is a typical Adolphe Menjou vehicle produced with the usual finish and with the usual spicy Parisians sauce. Adolphe is engaged to a perfectly nice young girl and is trying hard to wind up his numerous amours as speedily and with as little embarrassment as possible. His endeavors are faithfully and dexterously aided by his loyal valet. Unfortunately one of his amours concerns the proprietress of a modiste's shop who, unbeknownst to Adolphe, is his valet's wife. When the valet discovers this, he ceases to be professional and becomes deadly. He sends his master to a fashionable salon for an evening of cards with the king of hearts secreted in his sleeve. Challenged by a disgruntled loser on account of his

phenomenal run of luck, Adolphe readily submits to a search only to be betrayed by the perfidy of his valet. It is a terrible moment for Adolphe but he survives it, thus showing that you can be lucky both at love and at cards provided you are lucky both at love and at cards.

For the general audience.

(Paramount—6 reels)

The Life of Riley

Directed by William Beaudine

Featuring {George Sidney

{Charlie Murray

Original screen story by Mann Page

A LAUGH provoking Irish comedy of small town life. The fire chief, who is also owner of the general store, and the chief of police, likewise the local ice man, vie with one another for the attentions of a rich widow. The former busies himself with a patent fire-extinguisher, around which centers all the villany. But fire, water, burglar chasing or affairs of the heart, fail to part these friendly enemies.

For the family audience including young people.

(First National—7 reels)

*A Man's Past

Directed by George Melford

Featuring Conrad Veidt

Play "The Diploma" by Emeric Foeldes

THIS is the first American picture of the noted German character actor, Conrad Veidt. He portrays here the dramatic role of a French surgeon who has been condemned to serve sentence on the Isle of St. Noir for putting to death a patient suffering from an incurable disease. Life here is unbearable and when freedom is promised and denied he is torn by hope and despair until in desperation he makes his escape. Through friendship and necessity he assumes the name and profession of another and a life filled with strange insecurity goes on until he finds himself in love with one to whom it is impossible to declare his love. When he is about to be exposed the intervention of the man he is befriending brings about an unexpected climax. The work of the star is vivid, giving intensity to the story.

For the general audience.

(Universal—6 reels)

Quality Street

Directed by Sidney Franklin

Featuring {Marion Davies

{Conrad Nagel

Adapted from play by James M. Barrie

QUALITY STREET unfolds a charming story of those good old days when young ladies frankly set their caps at eligible young men and their older female friends and relatives were all a flutter when the trousered wonder came courting with bouquet in hand. Those were the days too when a proper young lady could be compromised by a squeeze of her hand in public and utterly ruined by such a dreadful thing as a kiss. The heroine of *Quality Street* gets into a dreadful state

when her elected swain proves a bit slow in expressing himself and leaves her to go off to the Napoleonic wars after he has been seen to kiss her by the town gossips. On his return he finds her apparently somewhat aged and settled as a school teacher. In order to convince him that she is still a pretty and desirable miss, she dresses up as her own fictitious cousin and soon brings him to her feet.

Miss Davis gives an excellent comedy interpretation ably seconded by Conrad Nagel while the quaint settings of the little English town are in excellent taste and a joy to the interior decorator with a penchant for historical accuracy in period furniture.

For the family audience including young people.

(Metro-Goldwyn—8 reels)

Ranger of the North

Directed by Jerome Storm

Featuring Ranger, the dog

Original screen story by York Adamson

A MELODRAMA of the far north.

Picturesque mountain scenery furnishes the background for this story of hidden gold and its pursuit. An evil spirit is believed to inhabit the mountain and prevent the capture of the gold, but when a courageous young man goes, accompanied by his faithful and clever dog, he succeeds where others have failed. The dog is very good.

For the family audience including young people.

(F B O Pictures—5 reels)

Rose of the Golden West

Directed by George Fitzmaurice

Featuring {Mary Astor

{Gilbert Roland

Story by Minna C. Smith

A ROMANCE of picturesque California in 1846 in which love and political intrigue are blended. A dashing young caballero is about to carry off the lady of his heart from her convent walls, when he is chosen as the selected one to put an end to the General against whom the rebels are plotting. According to the turn of events it is he instead who is about to lose his life but his sweetheart carries out her own little game of strategy and saves him. The characterizations are all good, especially Montague Love as the General, and the backgrounds are in keeping with the romantic tale.

For the family audience including young people.

(First National—7 reels)

Shanghai Bound

Directed by Luther Reed

Featuring Richard Dix

Original screen story by E. S. O'Reilly

A ROMANTIC story of the Orient.

An American ship owner, his daughter and companions, are rescued by an American secret service man when the destruction of their river boat and their death is planned by the Chinese boatman.

Interesting and well acted.

For the general audience.

(Paramount—6 reels.)

Slightly Used

Directed by *Archie Mayo*
 Featuring { *May McAvoy*
 { *Conrad Nagel*
 Original screen story by *Melville*
 Crosman

FARCE comedy in which the eldest of three sisters must get a husband before her sisters can marry. This is not so easy when no satisfactory man is at hand, but a little study evolves the plan of an imaginary husband and as Major John Smith is off on duty in Nicaragua he will do very nicely. Nevertheless, when Major Smith returns the young lady learns it is not so simple after all to use a man's name. Some clever pantomime scenes by both stars form the highlights of this comedy.

For the general audience.
 (Warner—7 reels)

Spring Fever

Directed by *Edward Sedwick*
 Featuring { *William Haines*
 Play of Vincent Laurence

WILLIAM HAINES as a bumptious golf nut who plays a wonderful game but who is otherwise a conceited and mannerless pest provides excellent light entertainment. A two weeks' vacation at his employer's fashionable golf club inspires him to do a little social climbing and to pose as a millionaire. He falls in love with his employer's niece who pretends that she is poor in order to try him out. Having once started his millionaire pretense he cannot stop it and marries the girl. But on his wedding night he confesses his deception and offers to free her. She is delighted and so is her uncle to find that he is no mere fortune hunter being besides an excellent golfer and a prospective good husband.

For the family audience including young people.

(Metro-Goldwyn—7 reels)

The Thirteenth Juror

Directed by *Edward Laemmle*
 Featuring *Anna Q. Nilsson*
 Play "Council for the Defense" by
 Henry Irving Dodge.

ROMANCE of a young lawyer who has gained the reputation of always winning his case, and who has through his eloquence and ability to play on the emotions been able to free many criminals. When he is at last called to defend an innocent woman he fails. Realizing the injustice of losing the only honest case he ever defended he gives up his practice and leaves town.

For the general audience.

(Universal—6 reels.)

Two Arabian Knights

Directed by *Lewis Milestone*
 Featuring { *William Boyd*
 { *Louis Wolheim*

Magazine story by *Donald McGibney*

THE American Legion in Paris recently must have had one good laugh for, we understand, *Two Arabian Knights* was shown to them as part of the enter-

tainment. It is a comedy of two oddly mated American doughboys who escape from a German prison camp only to find themselves enroute to Constantinople. The disguise which they have acquired is responsible for this but it has served its purpose in making escape possible. When "Brains", so called by his companion, puts another plan into action they are on their way to Arabia. Their encounter with a beautiful Oriental maiden, played by Mary Astor, leads them into many adventures both of wit and prowess before they save the maiden and free themselves.

For the family audience including young people.

(United Artists—9 reels)

NON-FEATURE SUBJECTS**Alien Antics**

(Spotlight Series)

Showing little known sports and games of various nationalities.

For the family audience including children.

(Pathe—1 reel)

Burning Timber—Rough Country

(Bruce Outdoor Sketches)

A raging forest fire and picturesque shots of rugged country.

For the family audience including children.

(Educational—1 reel)

The Cry of Winter—The Hot Place

(Bruce Outdoor Sketches)

A scenic containing extremes of temperatures. Animals searching for food when the far north is snow covered. The many wells and fountains of boiling water in Yellowstone Park.

For the family audience including children.

(Educational—1 reel)

Delving Into the Dictionary

(Lyman H. Howe Hodge Podge)

Pictorial adventures prompted by words from the dictionary.

For the family audience including children.

(Educational—1 reel)

Down to the Sea

(Spotlight Series)

Many kinds of water sports.

For the family audience including children.

(Pathe—1 reel)

Have a Drink

Scenic showing the picturesque sources of our drinking water in lakes, brooks and rivers.

For the family audience including children.

(Pathe—1 reel)

The King of Sports

Successful color photography applied to a spirited steeple chase race.

For the family audience including young people.

(Tiffany—1 reel)

The Lion Hunt

(Ufa Production)

Excellent scenic of a big lion hunt in the Zulu country of Africa.

For the family audience including children.

(Metro-Goldwyn—1 reel)

An Oriental Album

Scenic of Chinese River life and of Japanese life and manners.

For the general audience.

(Pathe—1 reel)

The Parasol Ant

(Ufa Production)

Fascinating nature study of the parasol ant which raises mushrooms for its sustenance.

For the family audience including children.

(Metro-Goldwyn—1 reel)

The Poor Fish—Ebbing Tide

(Bruce Scenic)

A scenic made up of two subjects, salmon fishing in turbulent waters and an enchanting view of sunset and ebbing tide.

For the family audience including children.

(Educational—1 reel)

The Salmon Run

(World We Live In Series)

Interesting views of salmon moving upstream in the spawning season and of the methods of salmon catching.

For the family audience including children.

(Fox—1 reel)

***A Short Tail**

Featuring ... { *Wire Haired Fox Terrier*
 { *Pekingese*

Unique story of two little dogs cleverly told with no subtitles and showing only the action of person's feet and the two dogs.

For the family audience including children.

(Paramount—2 reels)

Sky Frontiers

(World We Live In Series)

Remarkable views of Alpine scenery in the dead of winter showing many curious snow formations.

For the family audience including children.

(Fox—1 reel)

***Soaring Wings**

(Ufa Production)

Fascinating camera studies of various birds in flight.

For the family audience including children.

(Metro-Goldwyn—1 reel)

Soup to Nuts

Scenic showing where and how all the ingredients of a meal are grown and harvested.

For the family audience including children.

(Pathe—1 reel)

Under Colorado Skies

(World We Live In Series)

The scenic beauties and industries of Colorado.

For the family audience including children.

(Fox—1 reel)

***Winged Death**

Showing how the falcon is trained to retrieve game.

For the family audience including children.

(Metro-Goldwyn—1 reel)

SHORT COMEDIES**Aero Nuts**

(Krazy Kat Cartoon)

Krazy Kat wins the tree for all flying race.

For the family audience including children. (Paramount—1 reel)

All Balled Up*Featuring* Charles Puffy

Comedy of a fat man's trouble in getting into his dress clothes and staying in them. Excellent comedy work by Charles Puffy.

For the general audience. (Universal—2 reels)

All Wet

Oswald cartoon.

For the family audience including children. (Universal—1 reel)

The Beach Nut

(Alice Cartoon)

Alice and her cartoon friends disport themselves on the beach and rescue a fair bather.

For the family audience including children. (F B O—1 reel)

The Big League

(Alice Cartoon)

Alice and her cartoon friends play baseball with Alice as umpire.

For the family audience including children. (F B O—1 reel)

Felix the Cat in Flim Flam Films

(Pat Sullivan Cartoon)

Felix makes his own movies.

For the family audience including children. (Educational—1 reel)

Felix the Cat in Jack From All Trades

(Sullivan Cartoon)

Felix must make some jack so he becomes very inventive.

For the family audience including children. (Educational—1 reel)

Felix the Cat in Wise Guise

(Pat Sullivan Cartoon)

Felix at an amusement park almost loses his sweetheart.

For the family audience including children. (Educational—1 reel)

Felix the Cat Switches Witches

(Pat Sullivan Cartoon)

Felix on Hallow'een night plays pranks with a witch.

For the family audience including children. (Educational—1 reel)

French Fried*Featuring* *Doris Dawson*
..... *Sid Smith*

Slapstick comedy of the troubles of a young couple who try to smuggle a dog into a hotel.

For the family audience including children. (Paramount—2 reels)

Harem Scarem

(Walt Disney's Cartoon)

Oswald the Rabbit rides a dizzy camel. For the family audience including children. (Universal—1 reel)

The Koko Explorers

(Out of the Inkwell Cartoon)

The Koko kids run down a cannibal who has stolen the cartoonist's head.

For the family audience including children. (Paramount—1 reel)

Koko the Kop

Out of the inkwell cartoon.

For the family audience including children. (Paramount—1 reel)

The Non-Stop Fright

(Pat Sullivan Cartoon)

Felix the cat has perilous adventures in an around the world flight in his self-made aeroplane.

For the family audience including children. (Educational—1 reel)

The Old Wallop*Featuring* *Our Gang*

The hair-raising adventures of the gang when they have to watch a tiny boy already training to be a heavyweight champion.

For the family audience including children. Metro-Goldwyn—2 reels

Running Wild

(Collegians Series)

Featuring *George Lewis*

The Collegians at Calford have great times on Old Clothes Day.

For the family audience including children. (Universal—2 reels)

Smith's Catalina Row Boat Race*Featuring* *Mary Ann Jackson*

Mary Ann indulging in harmless mischief while her mother is training for a lady's row-boat race.

For the family audience including children. (Pathe—2 reels)

Splashing Through

(Collegians Series)

Featuring *George Lewis*

Calford goes in for winter sports.

For the family audience including children. (Universal—2 reels)

Topsy Turvy

(Cartoon)

Uncle Tom's cabin burlesque by Krazy Kat.

For the family audience including children. (Paramount—1 reel)

The Winning Goal

(Collegians Series)

Featuring *George Lewis*

Calford goes in for hockey.

For the family audience including children. (Universal—2 reels)

The Student Prince

(Continued from page 9)

Latin characteristics of appearance and method bothered us not at all; he was sufficiently the good actor to put himself over on his own merits. Miss Norma Shearer, while she suggests a love starved English governess rather than the hearty Teutonic lass which the part originally called for had many good moments. She is always a sensitive as well as a beautiful actress.

Yet as far as sheer acting honors are concerned, though in a subordinate part, our praise goes unreservedly to Jean Hersholt in the part of the tutor. Here is a superb piece of character work, true to the smallest detail. As a sort of combined tutor and foster father to the prince Mr. Hersholt gave an extraordinary interpretation. It was an interpretation which went beyond the part in that it really interpreted the prince and his times to us as well.

(Produced and Distributed by Metro.)

EXCEPTIONAL PHOTOPLAYS**The Student Prince**

For the family audience including children.

Sunrise

For the general audience.

Cleveland Public Library

(Continued from page 7)

policy that must be rigidly adhered to. There is, however, much the library may do for worthy films that will not violate this policy and that will indeed add to the service to the public.

One of the things the library can and should do is to arrange exhibits and displays sufficiently in advance of the showing to get the best results. Libraries are prone to feel that a task is best done when it is most thoroughly done but in matters that relate to current events, the time element cannot be ignored. Libraries have been known to borrow stills and plan effective exhibits and displays only to get these installed so late as to lose for both library and film half the good that might have resulted from the cooperation. This mismanagement is unfair to the exhibitor for the reason that, while the library does get part of its benefit after the showing, only the cooperation that comes in advance of his picture helps the exhibitor. All film cooperation helps the producer but in order to aid the theatre owner it must precede the showing.

It is the branch and school libraries that can do most toward directly influencing the choice of films that shall come to its neighborhood. Let us suppose, for example, that a branch librarian has cooperated with an exhibitor in a way that has resulted in patronage for him as well as circulation for the film's connecting books. He will again ask cooperation. In time the film for which he desires this may be one that cannot be approved for cooperation, and the request must be refused. If the cooperation extended on

(Continued on page 15)

BETTER FILMS ACTIVITIES

AT the annual meeting of the Charlotte, N. C., Better Films committee recently, Rev. C. Excell Rozzelle, pastor of Myers Park Methodist church, was elected president for the ensuing year, to succeed Mrs. J. A. Parham, who has served as the head of the organization during the last two years. She was extended a rising vote of thanks for her service as president.

Mrs. W. L. Butt was elected vice-president to succeed J. Renwick Wilkes, and the following officers were re-elected: Mrs. Jacob Binder, secretary; Mrs. R. H. Bouligny, corresponding secretary, and Rev. Joseph A. Gaines, treasurer.

Rev. Mr. Rozzelle, in brief remarks following his election, pointed out what he regarded as a great opportunity for service on the part of the organization, in view of the fact that Charlotte is the outstanding motion picture center of the Carolinas, the point from which most films shown in the two states are distributed by the score of exchanges located there. He emphasized the point that the Better Films committee is not a board of censors, but a group of workers cooperating with the local theatres and the motion picture industry in behalf of higher standards of pictures.

THE Birmingham, Alabama, Better Films Committee announces the following list of pictures to be shown at its Junior Matinees for the coming fall season:

Oct. 1—Don Q, Son of Zoro, Fairbanks.

Oct. 8—The Kid Brother, Lloyd.

Oct. 22—The Ragman, Coogan.

Oct. 29—Hardboiled, Tom Mix.

Nov. 5—The Night Cry, Rin-Tin-Tin.

Nov. 12—The Lost World.

Nov. 19—When the Clouds Roll By, Fairbanks.

Nov. 26—Brown of Harvard, Jack Pickford.

Dec. 3—The Love Master, Strongheart.

Dec. 10—Hit and Run, Hoot Gibson; Flower Girl, Baby Peggy.

Dec. 17—Robin Hood, Fairbanks.

Dec. 24—Johnnie Get Your Hair Cut, Coogan.

Dec. 31—Little Annie Rooney, Mary Pickford.

A SERIES of special children's matinees Saturday afternoons, beginning September 17th, at the Rialto and Nokomis theatres, has been announced by Mrs. Frederick T. Paul, children's matinee chairman of the Better Theatre Committee of Minneapolis, Minnesota. Mrs. James Nelson, motion picture committee member of the Parents-Teachers' council in the south district, is chairman of the chaperones at the Rialto theatre, and Mrs. Robert E. McDonald, is chairman of chaperones in the Nokomis theatre.

Book Week

AN annual event of great importance to Better Films Committees is not far off, that is Book Week which is to be observed this year during the week November 13th-19th. Book Week is sponsored by the National Association of Book Publishers with which the National Board of Review cooperates in the preparation of a list of Selected Book Films, with suggestions for community observance of this week by Better Films Committees, libraries, schools, exhibitors and book stores and for year around book-film tie-ups. The 1927 list is now ready, and plans for bookings and for local tie-ups should be made immediately to insure a successful Book Week.



Book Week Poster supplied free by N. A. B. P.

The National Association of Book Publishers has announced a matter of interest to Better Films Committees. "A Book Week Contest has become an annual project of the Division of Literature of the General Federation of Women's Clubs. Two prizes, one of fifty dollars and one of twenty-five dollars, are offered by the Federation this year in cooperation with the National Association of Book Publishers, 'for the story of the most constructive observance of Book Week, November 13th-19th, under the auspices of the woman's club'. The announcement of the prize awards in the contest will be made at the next biennial convention of the Federation. Printed announcements of the Book Week contest may be obtained from the National Association of

Book Publishers, 25 West 33rd Street, New York".

No observance will be complete without a book-film tie-up, so here is a chance for alert Better Films Committees to do their share in helping their community to win the prize. The Selected Book-Films List is available at 10c a copy from the National Board of Review. If you do not have a copy of the 1926 list which was an accumulative one, bringing up to date all the Selected Book-Films seen since 1921, many of which are still in circulation, an extra 2c stamp will bring it also.

Cleveland Public Library

(Continued from page 14)

other occasions has been of value, what will the result of this refusal be? Will he not ask for a list of films with which the library can cooperate and will he not endeavor to book these? Thus may the library help to eliminate films that are not worthwhile. The librarian should always carefully explain the reason for refusal to cooperate.

The ways in which the library can cooperate with films are these: it can arrange show-case exhibits consisting of stills, library pictures and books opened at appropriate illustrations or chapters; it can arrange display racks of books with stills and a poster to call attention to the books thus grouped; it can arrange bulletin board exhibits of stills and the jackets of connecting books; if the library is a large one it can arrange similar exhibits and displays in each section where connecting books may be found; it can distribute in the library and have distributed in the theatre bookmarks listing the best of the connecting books (these bookmarks are paid for by exhibitor or producer) it can furnish the exhibitor copy for lobby signs and lantern slides calling attention to the library and perhaps mentioning one or two of the books; it can send to the newspapers announcements and descriptions of these exhibits and displays and the bookmarks. The Cleveland Public Library has adopted the plan of pasting a bookmark in each copy of every book listed: this connects permanently the film and its books and also furnishes reading lists to all who take out any one of the books.

It is not always easy to get lantern slides into large theatres; do not expect too much of the exhibitor in this matter because these programs are arranged on a time basis that must be rigid; the film people have the economy of attention worked out to a fine point. If the exhibitor does consent to a slide, the library should make the wording brief; many words consume both money and time. Library-film cooperation, though it has been highly successful and has grown amazingly, is still in its infancy. Other, bigger ways are opening to bring the film and its books together for the good of the public.

The National Board of Review of Motion Pictures

Through its BETTER FILMS National Council and Department

composed of

Associate and cooperating members and Affiliated Better Films
Committees throughout the country, is—

ENCOURAGING a study of the motion picture as a medium of entertainment, instruction and artistic expression.

BRINGING to the attention of the public the better pictures, classified according to their type-of-audience (age and group) suitability, and cooperating with the exhibitors in encouraging support of the finer pictures.

EMPHASIZING the fact that the majority of motion pictures are not made for children, but that the motion picture is a form of entertainment directed at its fullest expression toward mature audiences, and must be encouraged as such if its highest artistic, entertainment and educational possibilities are to be realized. But also recognizing the fact that certain films are definitely suitable for boys and girls, and sponsoring selected programs for Junior matinees.

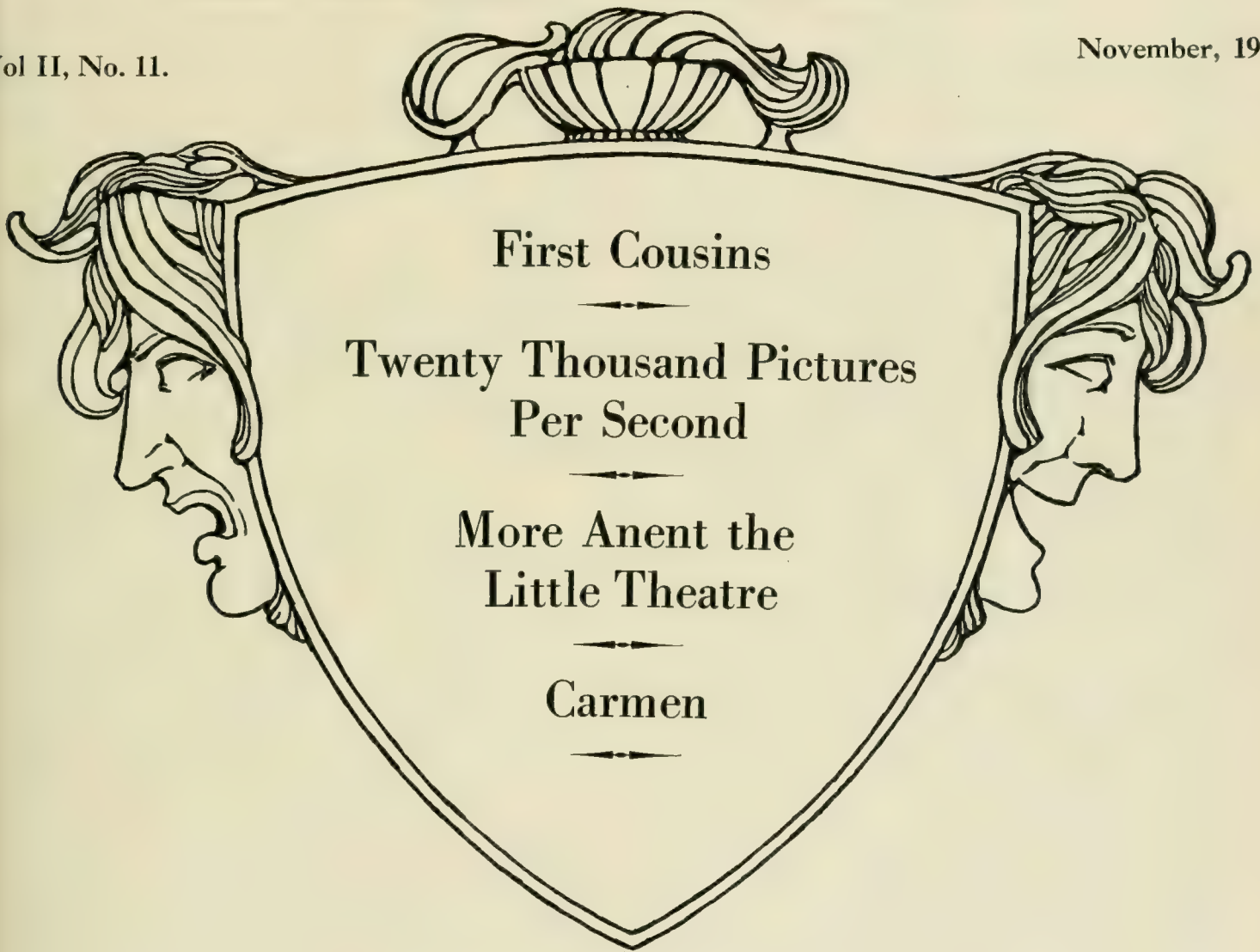
ESTABLISHING in the minds of the public the fact that the only fair and effective way of bringing public opinion to aid socially in the entertainment, artistic and educational development of motion pictures is through the constructive methods of the Better Films movement—namely, selection and classification, and enlisting community support of the better pictures.

NATIONAL BOARD OF REVIEW MAGAZINE

(Combining "Exceptional Photoplays," "Film Progress" and "Monthly Photoplay Guide")

Vol II, No. 11.

November, 1927



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The Fourth Annual Conference
and
The Thirteenth Annual Luncheon
of
**THE NATIONAL BOARD OF
 REVIEW OF MOTION PICTURES**
will be held
JANUARY 26th-28th, 1928
at the
WALDORF-ASTORIA HOTEL
NEW YORK CITY

AN array of motion picture subjects both entertaining and stimulating is being prepared for every session.

We should like to have all our friends and readers present. Although this is an impossibility we hope that those who can will make plans to come and they will be assured of time well spent.

In the next issue of the magazine, we will give you the program and the details. This advance notice is for the purpose of arranging your winter schedule to include these two important movie events.

Any suggestions or ideas you may have to make the Conference a pleasant and profitable one will be appreciated.

Your attendance and your aid are both invited.

Enter now in your date book the time

JANUARY 26th-28th, 1928

And spread the word among your friends.

Contents
for
November, 1927

First Cousins	3
Twenty Thousand Pictures Per Second....	4
More Anent the Little Theatre.....	5
<i>Exceptional Photoplays</i>	
Carmen	6
Selected Pictures Guide	8-12

FEATURES

The Bridge of Sighs of Venice	High School Hero
The College Widow	In Old Kentucky
Discord	The Jazz Singer
A Dog of the Regiment	Jesse James
Dress Parade	Manon Lescaut
East Side West Side	My Best Girl
The Fair Co-ed	No Place To Go
The Four-Flusher	Now We're In the Air
The Garden of Allah	The Shield of Honor
	The Thirteenth Hour

NON-FEATURE SUBJECTS

Argentine the Rich	The Monarch of the
Buffalo Bill's Last Fight	Glen
For Men Only	Northern Alaska Today
Fundamental Football	The Old Prospector
Here and There in Travel Land	Talks
The Jungle Round Up	Pathe Review Nos. 41-48
The Ladder	Roaming 'Round the
Ladies' Day	Caribbean
Many Wings—Beside the Still Waters	The Romantic Alhambra
	Secrets of the Sea

SHORT COMEDIES

Felix the Cat in No Fuelin'	Ko-Ko's Klock
King Herold	Motor Boat Mamas
Ko-Ko Chops Suey	Pie Curs
	Rickety Gin

Better Films Activities	14
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First Cousins

WHEN a well known playwright whose writings have received great praise both here and in Europe, talks of the kinship between books and motion pictures at this time, we can well say aye! aye! For this is the subject which has been receiving our attention in the compilation of our Selected Book-Films, Fall 1927, compiled each year for Book Week. These words of Ernest Vajda, the Hungarian author, in a recent issue of the New York Times, are so timely with Book Week, which is November 13th-19th, that we feel as though we had won a victory in having an author just now express interest in book-films. He can happily be added to the many who appreciate the importance of book-film relationships. Librarians, publishers, schools, exhibitors, book stores and Better Films Committee members who are at present evincing special interest in book-film tie-ups will be greatly pleased, no doubt, with what he says.

"The growing kinship between the films and fiction is one of the most interesting intellectual developments of the past few years. Pictures and plays, too, are becoming more closely related, a sort of first cousinship.

"The situation in simple terms is this: 'Beau Geste' and 'Beau Sabreur' are written and become best sellers. Paramount buys the screen rights and films intriguing colorful stories of the Foreign Legion in Algiers. Those who have read the books will want to see the screen plays. Those who see the screen plays will make it a point to read the books.

"The same thing is true not alone of modern novels, but also of the great literature through the centuries. I think it can be said safely that for every best seller filmed there has been a story of what is classified as standard literature put on the screen.

"Booksellers tell me that the release of a motion picture based on a certain book causes an instant increase in the sale of the volume in question. Sometimes a mere announcement that the book is to be screened results in a quickened interest on the part

of the book-buying public. For instance, I bought a copy of Armine von Tempski's novel, 'Hula,' the other day. I was actuated by reading that Victor Fleming was to direct Clara Bow in a picturization of the story and I wanted to learn the theme.

"Very distantly do I remember the increased sale of Alphonse Daudet's semi-tragic psychological love narrative, 'Sapho,' throughout Central Europe some years ago after Pola Negri appeared in the title role on the screen. The story had been widely read before it was filmed. It was more widely read afterward.

"And just recently there has been released the motion picture version of M. Prevost's equally passionate and tragic study of a hopeless amour, 'Manon Lescaut.'

"These are cursory examples. Many hundreds of published works and stories have been filmed and thousands will be. All this contributes to the expansion of the public intellect as far as literature is concerned.

"Perhaps the original works are greatly altered in cases, changes necessitated by various factors. But this does not deter the public from buying the books, according to the observers.

"Motion pictures are drawing all the other story arts into closer relationship. The best plays of the stage are being defined on celluloid more and more, which means that thousands of persons who would otherwise never see great plays that are shown in metropolitan centres have an opportunity of acquainting themselves with this recreative culture by paying a moderate price at the village picture theatre.

"And I need not mention that the world today knows more of the romantic history of the ages as the result of films than ever was learned by perusing the dry and musty accounts of historians.

"It is a regal fare that is being offered today, comprising the choicest bits of fiction, new and old, drama and history, all made palatable by artists who fifteen or twenty years ago began with a course in throwing custard pies!"

Twenty Thousand Pictures Per Second

IT is well nigh impossible to fathom such speed as twenty thousand pictures per second especially when one remembers that the usual motion picture, which is more or less a wonder to all of us, consists of sixteen projections per second. This is the number necessary to produce the illusion of action which the rapid succession of projection of still pictures gives.

Nevertheless, this is not an impossible flight of imagination but a reality. Indeed, someone has spoken truly when they have called it "That Marvel—The Movie". And this marvel is taking its place not only in the field of art and entertainment but in science.

One phase of its usefulness in the latter field has recently been demonstrated in New York City. Baron C. Shiba, Director of the Aeronautic Research Institute of Tokyo, in this country on a scientific mission, presented in a most interesting fashion by words and pictures, before an enthusiastic audience, the use of high speed motion pictures in aeronautical research.

He said, "The capability of making complicated physical phenomena visible is of great importance to engineers. In my laboratory of Aeronautics researches at Tokyo, we were trying to investigate the flow of air passing aeroplane wings, the effect of vibration of wings, distortion of principal parts of aero engines while they are working. These are, without doubt, very important items to be investigated.

"We decided the use of high speed cinematograph might help us for this purpose. At first we used frequency electric sparks as the source of light for photographing and without use of shutters, and obtained many thousand pictures per second. In this case, we used currents of hot air to show the flow by the so-called Schlieren method being illuminated with the above mentioned sparks. The results of experiments with this apparatus have been published by Dr. Terasawa, a member of the Tokyo Institute.

"Quite recently, another high speed cinematograph was designed and constructed by Dr. Suhara of my Institute. This is capable of taking as many as 20,000 pictures per second. With this apparatus and in making slow motion pictures, the formation of vortices on the back of aeroplane wings, action of air in a bucket of a wind mill, and other air movements were made fully visible and it was possible to trace the turbulent air current along these antagonists.

"This mechanical device consists of a high rotating disc, having a section like a steam turbine's high rotating disc, its circumference being provided with a great number of mirrors, and of a rotating drum, along the circumference of which the film is fixed,

and moving with the same peripheral speed as the mirror disc, through spur wheel gearing.

"The image of air current or any moving substance through a lens is reflected by the rotating mirrors and is cast on the film. As the speed of the film and that of the mirrors is exactly the same, it is possible to let the image remain for a certain period on the film so as to make it sensitized.

"The pictures thus obtained are very small, and are enlarged into the ordinary size of movie films."

It was fascinating to feel oneself in the clouds as the picture was thrown on the screen showing the air currents passing this way and that as they were disturbed by the action of the propellers.

In watching the heated air, plainly visible on the film being driven back by the moving propellers one could see that it formed into spirals alternately pressing the wings down and sucking them up. The enormous number of pictures per second made the violent movement of air appear no faster than fleeing clouds on a clear horizon during a stiff breeze. The picture also showed, for instance, that a two bladed propeller pulls an aeroplane far more efficiently than a four bladed one because it created less violent air whirls than the latter.

We all know the principle of a windmill but Baron Shiba is the first man to show actually how the current filling the air bucket of a windmill sets it into motion and speeds it up by sucking it out again.

The climax of the film came when an ordinary vacuum tube was shown on the screen. With a slowness, against which the progress of a snail could be called speedy, a bullet approached the tube languidly caving in one side and while splinters of the tube began to float leisurely in the air, the bullet crept on, apparently bending the other side of the tube before it broke through.

This was produced by taking about 12,300 pictures per second. Such amazing speed did not seem to satisfy the experimenters, so they decided to increase it and finally succeeded in crowding 20,000 pictures into the second. Again the bullet was seen approaching until it finally reached the bulb and pryed it apart. There does not seem to be a word "slow" enough to adequately describe the process of destruction of the bulb.

Of course, the apparatus can for the time being, only be used for laboratory tests in connection with wind tunnels but it is a great step forward in the development of speed cinematography and indicates limitless possibilities in the uses of the motion picture.

The film has been given to the Guggenheim School of Aviation at New York University, which is a part
(Continued on page 7)

More Anent The Little Theatre

LAST spring when we chronicled the opening of the Little Theatre of the Motion Picture in Washington, D. C., the first one of its kind outside of New York City, we expressed again the opinion, of which the National Board has long been an ardent enthusiast, that there was a positive place for the small theatre devoted to the special picture. With the passing months the advent of several Little Theatres has given proof to this belief. We are pleased to have this story of success from The Little Theatre of the Movies in Cleveland.

"The distinction of being the first city in the west to have a 'little' or art theatre of the movies goes to Cleveland.

"Up to a year ago motion picture exhibition was devoted entirely to pictures intended to entertain the largest number of persons. About that time the Fifth Avenue Playhouse in New York, the pioneer of this movement, opened with the object of presenting films of high artistic value but unsuited for general program release. Its success was instant. Since then, similar projects have been springing up all over the country.

"The Little Theatre of the Movies in Cleveland was the first to open in the west and was almost immediately followed by one in Chicago.

"A. W. Newman, director of Cleveland's little Theatre, has long been interested in the little theatre movement both of the spoken stage and of the screen. His activities in this movement, his special studies abroad, are both elements that have telling weight in making his sense of selectivity such that patrons of the Little Theatre can always be sure that there they will find entertainment that will provide them with the stimulus of emotional and intellectual adventure.

"It is the policy of Cleveland's Little Theatre to endeavor to bring to Cleveland the very finest photoplays of all nations. The shorter films shown there also have distinction from one standpoint or another—either because they show the early work of some eminent present-day star, or represent important experimentation, or are remarkably well acted, or for some other special reason. The programs that have been presented by the Little Theatre to date exemplify this policy admirably. Those promised for the future are on a par with the same standard of excellence, as can readily be seen by the list of forthcoming features among which are included Tolstoi's great classic, *The Power of Darkness*; Emil Jannings' epoch-making character-study, *The Last Laugh*; Dostoevsky's *Crime and Punishment*; Luigi Pirandello's *Living Dead Man*, and other photoplays equally noteworthy.

"With each program, the Little Theatre displays an exhibit of the work of some outstanding Cleveland artist. There have been exhibitions of the paintings of W. R. Ryctarik, William Sommer, Fred Rentschler, Paul Travis, William Joseph Eastman and John Steinke to date. Future exhibits of equal interest are promised for coming programs.

"These exhibits are hung in the Little Theatre's Lounge, which is, by the way, one of the brightest, most colorful and interesting spots in the theatre. Here the guests of the theatre have a chance for a smoke and chat, both during the intermission and after having viewed the program. Devotees of artistry in all fields of endeavor are to be found here, exchanging ideas and voicing their opinions about one thing or another.

"This new arrival in the cultural life of Cleveland promises to add new and interesting possibilities for the finer type of entertainment, that is so often eagerly and futilely sought. It is a sort of little sister to the Playhouse that has found such a firm niche in the cultural life of the city and is so enthusiastically supported by all lovers of the spoken drama. It is gratifying to note that the Little Theatre of the Movies has been accorded an enthusiastic welcome and that all of the people interested in the artistic development of the motion picture are watching with interest the growth of this new venture."

Coming east again there are two more recruits to the Little Theatre ranks. The Film Arts Guild, in line with its expansion program took over the Oxford Theatre in East Orange, N. J., and inaugurated a film art policy there late in the summer. According to the Guild announcement "An interesting item of information about the Oxford Theatre, is the fact that it is the favorite cinema of Thomas A. Edison, who invariably makes two trips a week for his movie pabulum. It will be interesting to watch the reactions of the father of the movies to some of the Film Guild's importations," they say.

The Brooklyn Film Guild has leased the Brooklyn Little Theatre, for three evenings each week during the coming season. The regular performances will be given Friday, Saturday and Sunday evenings and Saturday afternoon. On the program the first week will be the UFA production of *Faust* with Emil Jannings; *The Great Train Robbery*, the first motion picture made into story form; *Water Sprites* and a Pathe news reel. Bennett Kilpack, director of the Brooklyn Film Guild, announced that an advisory committee composed of prominent Brooklyn citizens would assist in selecting the pictures to be shown each

(Continued on page 7)

EXCEPTIONAL PHOTOPLAYS

COMMITTEE

LOUISE HACKNEY
RITA C. M. GOLDRICK
HARRIET MENKEN
FRANCES T. PATTERSON
J. K. PAULDING
WALTER W. PETTIT
M. R. WERNER

A department devoted to an impartial critique of the best in current photoplay production. Each picture before being listed, is thoroughly discussed by a volunteer committee composed of trained critics of literature, the stage and the screen, who are the sponsors of this department. The printed reviews represent the combined expression of this committee's opinions. The reviews aim to convey an accurate idea of the films treated, mentioning both their excellencies and defects, in order to assist the spectator to view the productions with increased interest, appreciation and discrimination. The reviews further try to bring to the attention of the reader of special tastes or interests, or of severely limited time for recreation, those photo-plays which genuinely contribute to the art of the screen.

SECRETARY
AND
DEPARTMENT
EDITOR

ALFRED B. KUTTNER

Carmen

Directed by Jacques Feyder

The Cast

Carmen Raquel Meller
Don Jose Louis Lerch
Le Dancaire Vico Vina
Le Lieutenant Jean Murat
Lillas Pastia Charles Barrois
Le picador Lucas Guerrero de Xandoval
a Garci dit "Le Borgne" Gaston Modot

Based on the novel by Prosper Merimee

THE Raquel Meller *Carmen* is something of a novelty. It is probably the only motion picture of Merimee's famous story that is authentic in locale, atmosphere and the spirit of its players.

Here is no red-hot mama Carmen to lead the tragedy at a jazz-trot, no padding with events extraneous and irrelevant to the original. Here is the stuff of the story interpreted for the screen as dramatic material distinct from the stereotype model, refreshingly free of opera tinsel. It is a strong, sober story, its roots deep in human beings and in the circumstancing life that surrounds them. As a picture it is a thing of beauty—no blurred backgrounds, no fake sets, no photographic hocus pocus. The film was shot in Spain, against a natural background, in hot fields and rocky sand-duned hills and winding streets, where the feet of Carmen might well have gone amid colors that fused in her mind and heart.

Through the pages of Merimee's story flows color intense and menacing. From the screen of this picture arise the images in hard brilliant whites and charred burning blacks. This fine natural black and white pattern holds the film at all times essentially in the tonal contrasts of the true medium. And at all times it makes us aware of Spain, of an alien topography covered with an alien light, a tragic light and land, hot, dusty, cruelly beautiful, where one thirsts—for wine or combat or love—and acts at once to

cure the thirst, and life may easily end with a knife or a betrayal. Thus the film helps us both to understand the psychology of the story and to fill in our mental images with the proper colors.

From a technical production and realistic acting standpoint this *Carmen* is unusual—as fine a screen fabric as has come from the southern Latin countries. For it is both imaginative and truthful. All other fabricated pictures about Spain must be questioned by comparison. We see the country and we see the people. Among the cast is distributed equally the ability to give us this sense and to create authentic characters.

The Carmen of Raquel Meller is that of an artist. Her Carmen is a woman, full blown, tormented, veering, yet ever returning to the dead centre of her nature. She is no child and no fool, nor is she wilfully wanton. Her emotions within the range of her being are as ascertainable in their undulgence as the length of her skirts—real Spanish skirts, thank heaven, and not the abbreviated article that someone out to turn Carmen into a flapper would make them. So this Carmen appeals to the heart and the mind and the eye that has a sense of proportion as well, and lets the box-office take care of itself—and there should be a box-office for this film.

Much could be said in the way of mention of some of the film's outstanding incidents. Natural background has rarely been photographed with such vigor and discernment. The land unfolds on the screen in increasing richness and its part in the drama grows in insistence. Through this photographic efflorescence of the land, the characters are opened up, the land's effect upon them is steadily revealed—they love it but its dry hotness burns them, it orders their emotions but they love and wander and hate with its dust upon them. Evening comes and they pause on a height on the rim of the city to watch the shadows of the houses slowly projected out across the fields beneath—a scene beautiful and moving and cinematic in quality.

Then there is the fight with knives between Don Jose and Carmen's husband, the leader of the gypsies. A savage convincing affair, with apparently many a chance taken of being stuck, a fight beautifully

managed and extremely realistic—a gypsy fight pure and simple with no quarter asked, as if actors were not fighting before a camera. And this Don Jose, by the way, is understandable, neither a villain nor wholly a love-sick swain, but a man of dignity and feeling caught in a disastrous web.

There is a superb sequence where the gypsy band escapes from the soldiers by sliding down the sandy slopes of the hill gulleys through which they are travelling—a thing for any director to look at profitably, a spectacular trifle that appears not to have been staged at all. Perhaps it is this quality of extreme realism that makes the film outstanding.

This production of the *Carmen* story, in the above connection, raises again the question of whether a film of this type is not richer and more satisfying photographed in the natural environmental setting than it is when shot in the studio. Production cost aside—often with built sets money can be saved—and given equal technical attention with equal directorial ability, the *Carmen* under consideration here would warrant an answer in the affirmative. For here nothing offends the eye as being grotesque or out of place, while a fine pictorial unity and simplicity is gained. The film is composed as a whole rather than in parts.

May American audiences have a chance to see this picture.

(Produced by the Albatross Film Company. Represented in the United States by Eastern Film Corp.)

Twenty Thousand Pictures per Second

(Continued from page 4)

of the Guggenheim Foundation, and will be used for the instruction of students at that institution.

Mr. Maurice Holland who is Director of the Division of Engineering and Industrial Research of the National Research Council, and who has visited Baron Shiba's Laboratory in Tokyo, in his study of the organization of research abroad, is a member of

More Anent The Little Theatre

(Continued from page 5)

week, among them Dr. S. Parkes Cadman.

The Washington Motion Picture Guild has been so successful in its Little Theatre that after six months of existence it has now undertaken a new venture which is the publication of a monthly journal, *Le Cinema*, issued in the interests of the growing appreciation of the motion picture and distributed to all its Little Theatre friends.



A Tense Moment in the Carmen of Raquel Miller

It is rather an unusual happening but this issue of the NATIONAL BOARD OF REVIEW MAGAZINE goes to press with only one Exceptional Photoplay review. Nevertheless there is no cause for concern over this present dearth of outstanding pictures, for the near future promises several productions worthy of the consideration of the Exceptional Photoplays Committee. Plans also are being made for a correspondent abroad to send reports for this department on the noteworthy foreign pictures.

This latter news will be of interest to those lovers of the photoplay who are also students of it and as such wish to be informed of the current cinema releases in Europe.

the review committee of the National Board of Review. His Division of the Research Council is engaged in developing cooperative research in the motion picture industry. Such diverse and at the same time related interests demonstrates that the motion picture is boundless in the angles of interest it has to offer. The term Motion Picture Study Club can well be used by the National Board in its suggestion for a motion picture community activity, for there are an increasing number of phases in the artistic and scientific field of the motion picture to hold the attention of the public. And who is not interested in aviation these days of ocean flights, endurance tests and altitude records so two popular interests are combined when the motion picture takes up aeronautics.

SELECTED PICTURES GUIDE

Review Committee

Consists of approximately 250 trained members representative of widely varied interests who volunteer their services for the review of pictures.

A department devoted to the best popular entertainment and program films. Each picture is reviewed by a committee composed of members from the Review Committee personnel. Their choice of the pictures listed is based upon principles of selection developed through long study of what constitutes a good picture from the standpoint of entertainment value. The findings form a composite opinion of each committee's views and upon this opinion are based the short reviews and audience recommendations of the pictures appearing in this department. These reviews seek to bring to the reader an unbiased judgment of the pictures most worthy of popular theatre patronage and most helpful in program building for special showings of selected entertainment films.

Department Staff

ALFRED B. KUTTNER
FRANCES C. BARRETT

Editor

BETTINA GUNCZY

"SELECTION NOT CENSORSHIP—THE SOLUTION."

Key to Audience Suitability

General audience (composed principally of adults). Pictures primarily interesting to adults—but pictures not ordinarily recommended for boys and girls may be included in the list if the presentation is not objectionable for them.

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classification.

*—Pictures especially interesting or well done but not necessarily "exceptional."

The Bridge of Sighs of Venice

{Albertini

Featuring..... {Antionietta Calderari
{Carolina White

Story by Michael Gevaco

THIS is one of the best Italian program pictures released for a long time and ought to interest American as well as Italian audiences. The plot, which deals with the intrigues of Venetian strong arm politics of the fifteenth century is rather complicated. A plot against the Doge of Venice who is unseated and blinded blends with a love story and the false accusations of a jealous woman. The hero escapes dramatically from prison and avenges the blind Doge. Most of the scenes were taken in Venice against the sumptuous background of old palaces and famous historical sights. The costumes and festivals are in keeping and the acting though violent and unrestrained according to our standards is often impressive.

For the general audience.

(Dora Film—9 reels)

The College Widow

Directed by..... Archie Mayo
Featuring..... Dolores Costello

Play by George Ade

A COMEDY drama of college life. A professor who insists that the athletes pass their tests regardless of their

prowess on the field, is about to lose his position unless he will get together a team which is capable of defeating a rival college in the annual football game. Using her eyes and personal charms to good advantage, his daughter lures to the campus the best team the college has ever had. But after a time the boys refuse to be "strung" along any further and demand to know which of them is the "only one." For playing such a trick on them they refuse to play the game the next day and as a penalty, they dub her The College Widow. But when she tells them that she did it to save her father's beloved professorship, they change their minds and play a winning game.

For the family audience including children.

(Warner Bros.—7 reels)

Discord

Directed by..... Gustas Molander
Featuring..... Lil Dagover

A SWEDISH importation, somewhat different from the type of Swedish picture which has been shown before in this country but nevertheless interesting to see as it parallels more nearly the rank of so many American pictures sent abroad. The backgrounds are a London town house and the lumber country in the north of Sweden. A young English widow sets out for Sweden to make a marriage of convenience. She leaves her motor to get a better view of the beautiful, rugged country and becomes the victim of an accident. Her rescuer unbeknownst to her is the man upon whom she has designs, he also ignorant of her identity falls in love with her. But the course of love is a troubled one, the bleak winter of the north country irks her and it is only after a return to London that she realizes true happiness. The titles are rather too lengthy.

For the general audience.

(Pathe—9 reels)

A Dog of the Regiment

Directed by..... Ross Lederman
Featuring..... Rin-Tin-Tin

Original screen story by Albert S. Houston

THIS picture is said to be based on the actual war experience of Rin-Tin-Tin and shows the well-known canine actor as the pet of a German girl. While the set-

tlement of her estate is being carried out, she falls in love with a young American who is aiding her in the settlement. This young man and Rinty, the dog, become the best of pals. Then the war, and we see the girl as a Red-Cross nurse and the dog also wearing the badge of the order. Flying an American plane, the young man is brought down inside the German lines, but Rinty helps him to escape. After the war the boy and girl are again united to the great joy of Rinty.

For the family audience including children.

(Warner—6 reels)

Dress Parade

Directed by..... Donald Crisp
Featuring..... William Boyd
Bessie Love

Original screen story by Major Robert Glassburn and Major Alexander Chilton.

WEST POINT furnishes the setting for this story of a boy's ego. Made the idol of the small town where he lived, the boy finds that when he enters West Point, he is only one of a great army of men. After a hard struggle he finally makes good. The picture which was made with the co-operation of the Military Academy authorities is interesting because of the background, which shows views of cadet activities and fine shots of the West Point grounds, and the acting is good.

For the family audience including children.

(Pathe—7 reels)

East Side West Side

Directed by..... Alan Dwan
Featuring..... George O'Brien
Novel by Felix Riesenberga

EAST SIDE WEST SIDE tells of the picturesque adventures of a Hudson River barge boy who is toppled into the river one dark night and finds himself alone and very wet on the none too hospitable streets of New York City. An encounter with a river front gang leads him to seek refuge in an old clothes dealer's cellar where he is almost shot for a burglar. It develops that the young man has a punch, for he soon licks the entire gang and develops into a promising championship contender. But he has higher ambitions and studies engineering. His father's death brings him riches but not happiness for the society girl in whom he

is interested jilts him. In a fit of despair he goes off on a drinking and fighting debauch along the river front where at last he is found by the old clothes dealer's daughter, his love of former days.

The river front scenes and the prize fighting episodes are well done and Mr. George O'Brien revels in a part in which his ingratiating personality can come into full play.

For the general audience.
(Fox—9 reels)

The Fair Co-Ed

Directed by.....Sam Wood
Featuring.....Marion Davies
Play by George Ade

A LIVELY and diverting college story in which student life is not taken too seriously. Motor cars being banned the students arrive at Bingham College by every sort of devised locomotion, a donkey, a bath tub on wheels, an infant perambulator and a home-made chariot being among the fantastic means of motion. Marion Bright, an irrepressible Freshman played by Marion Davies, gets a "crush" even before she reaches the campus and when the young man proves to be the girls' basket ball coach she signs up for the team. Incidentally she becomes the star player but jealousy causes a misunderstanding and she deserts the team. It is only when the big game of the season is being lost to a rival college that she is willing to forget personal feelings and go in for team work. Her brilliant playing wins the game and she is reinstated in the favor of the students and, of course, in the heart of the coveted coach.

For the family audience including children.

(Metro-Goldwyn—7 reels)

The Four-flusher

Directed by.....Wesley Ruggles
Featuring.....George Lewis
Marion Nixon

Play by Caesar Dunn

THE *Four-flusher* is a charming little picture in which good acting in balanced parts, where every actor contributes to the success of the whole, without having a star part especially cut out for him, enhances the values of a good story.

The hero, an affable shoe clerk, gets his fortune told in a slot machine and is advised that he will fall in love with the first girl he meets. Needless to say she is charming and though she sees through his bluff, frankly falls in love with him and allows him to sell her a great many shoes. Love makes him ambitious. He starts a shoe store of his own on little more than a shoestring, calling for large credits from the bank and buying a ring and a machine on the installment plan. Things begin to look desperate, financially speaking but he pulls himself out of the hole by his invention of a new arch supporter and wins the grudging admiration of a crusty old uncle who has no other heir for his oil fortune.

George Lewis and Marion Nixon do fine work in easy and unaffected comedy interpretation and infect the rest of the cast with their charm.

For the family audience including young people.

(Universal—6 reels)

*The Garden of Allah

Directed by.....Rex Ingram
Featuring.....Ivan Petrovitch
Alice Terry

Novel by Robert Hichens

THIS story of a young monk who forsakes the monastery to taste the pleasures of the world and falls in love with an aristocratic girl of high-minded religious principles, only to be plagued by his broken vows until he sacrifices his earthly love to return to the monastery, is adequately and carefully recounted in a film of considerable feeling and pictorial beauty. The theme seems to be removed considerably from our more modern viewpoint. The lapse of time between the period in which the book was written and that of the present in which this film was produced renders the psychology of the characters, upon which the drama depends, somewhat unconvincing. Yet the material is essentially dramatic, as the struggle between man and his conscience, no matter what the troubles of his conscience may be, is a matter of reality. Given the characters and the story, this picturized *The Garden of Allah* is a sincerely portrayed record on the screen of such a spiritual adventure.

For the general audience.

(Metro-Goldwyn—9 reels)

High School Hero

Directed by.....David Butler
Featuring.....Dick Stuart
John Darrow

Original screen story by William Conselman and David Butler

HIGH SCHOOL has been a subject neglected by the movies in the past but here is a picture which quite makes up for the neglect, and it is entertaining not only for young people but for everyone. Two boys brought up as enemies because their fathers had quarreled over them as infants are rivals in studies, in sport and in love. A play given by the Latin class is a highly amusing incident especially when our two heroes continue their fight clad in armour and a Roman toga. Another highlight of the picture is an exciting basket ball game in which Charles Paddock plays the part of coach. It is at this time the two boys forget their feud for the good of the team and the school, and thus begins their friendship. The subtitles are quite appropriate and an amusing dog adds his share to the fun. The Hollywood High School furnishes the correct background for this jolly comedy.

For the family audience including children.

(Fox—6 reels)

In Old Kentucky

Directed by.....John M. Stahl
Featuring.....James Murray
Helene Costello
Play by Frank Dazey

A ROMANCE of the South. A famous breeder of race horses gives his only son and his finest horses for the war. As a result his fortune is gone and he is broken hearted when his son comes home from the war a disillusioned boy. He has lost his finer feelings in the war and returns home only to be cast out by his father. Later the boy comes to his senses and is the means of bringing back part of his father's fortune and is welcomed home again.

For the family audience including young people.

(Metro-Goldwyn—7 reels)

*The Jazz Singer

Directed by.....Alan Crosland
Featuring.....Al Jolson
Play by Samson Raphaelson

A HEART interest story built around a Jewish theme. Brought up by a very strict father who is a cantor in a synagogue, a young Jewish boy leaves home to make his fortune as a jazz singer. Winning fame he returns home and finds his father dying. He refuses to appear on the opening night of his musical show but instead sings in the synagogue so that his father may die happy.

The Vitaphone which reproduces a group of songs from sacred to mammy melodies does much to enhance the story which in itself is mediocre and the picture is designed to exploit Al Jolson, in his first screen picture.

For the family audience including young people.

(Warner—9 reels)

Jesse James

Directed by.....Lloyd Ingraham
Featuring.....Fred Thomson
Original screen story by Frank M. Clifton

FACT and fiction are combined in this picturization of a glorified Jesse James. Fred Thomson has made a romantic figure out of the notorious post Civil war outlaw, but since it is an entertaining one we may be grateful that truth has been somewhat sacrificed, even with a direct descendant of the real Jesse James assisting in the production. When this bravest of Quantrell's men, returning to his home, finds his mother has been crippled by the explosion of a bomb placed by his enemies, he decides to seek vengeance. This leads him to a life of daring adventure in which banditry plays only a minor part according to this Hollywood version. Acrobatic prowess and nimble wits are always at his command so that his foes though far outnumbering him are continually baffled. His winning ways also help him in affairs of the heart and a dainty maid with Northern sympathies succumbs to his attraction. The parts are

er and also friend of the red man.

For the general audience.

(Metro-Goldwyn—2 reels)

For Men Only

(Curiosities Series)

Picturesque and interesting shots of a monastery on a high cliff in Greece.

For the family audience including young people.

(Educational—1 reel)

Fundamental Football

(Sportlight Series)

Elements of the popular game.

For the family audience including children.

(Pathe—1 reel)

Here and There in Travel Land

(Lyman H. Howe Hodge Podge)

Scenic bits from all over the world.

For the family audience including children.

(Educational—1 reel)

The Jungle Round Up

(Ufa Production)

Hunting in Brazil.

For the family audience including children.

(Metro-Goldwyn—1 reel)

The Ladder

(Sportlight Series)

Showing youthful beginners in swimming, tennis, golf and polo on the way to fame.

For the family audience including children.

(Pathe—1 reel)

Ladies' Day

(Sportlight Series)

Showing the ability of the modern girl in all sports heretofore participated in by men only.

For the family audience including children.

(Pathe—1 reel)

Many Wings—Beside the Still Waters

(Outdoor Sketches)

Scenic of many kinds of birds and picturesque waters.

For the family audience including children.

(Educational—1 reel)

The Monarch of the Glen

(Ufa Production)

The deer sheds its antlers.

For the family audience including children.

(Metro-Goldwyn—1 reel)

Northern Alaska Today

(World We Live In Series)

Alaskan scenery, industry and people.

For the family audience including children.

(Fox—1 reel)

The Old Prospector Talks

Poem by Edgar Guest.

The poem beautifully illustrated by mountains, lakes and clouds.

For the family audience including children.

(Guest Poetic Jewels—1 reel)

*Pathe Review No. 41

Sea Cats, gulls in Japan; Serving Time, Metropolitan Tower clock; Zoo Neckers, giraffe; The Father of Icebergs, Putnam Expedition to Greenland.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 42

Social notes from Zuzuland; The Snake, fuelling cars on English waterways; The Flower Isle of the Pacific, Hawaii; The Sea of the Silver Kings, Venice, Florida.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 43

China's Newport, Kuling Kiang; International Impressions by Louis Hidalgo; Her Crowning Glory—Woman's hair.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 44

Bronze Workers of the New World; The Garden City of the Orient, Suchow, China; The Gentler Sex.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 45

Giants of the Swamps; Fisherfolk; On the Road to Mandalay.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 46

Here's How, Ginger Ale Bottling; The Sacred Mount of China, Wu Tai Shan; Tango Toes.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 47

The Quack Army; Little Mothers of Old Nippon; Life Secrets of the Flowers.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 48

Cities of the Seas; The Porcelain City, Kingtchan, China; On the Homeward Trail, With the Putnam Expedition to Greenland.

For the family audience including children.

(Pathe—1 reel)

Roaming 'Round the Caribbean

Scenic done in color showing glimpses of St. Thomas, Island of Martinique, Panama Canal, Bermuda.

For the family audience including children.

(Tiffany—1 reel)

The Romantic Alhambra

(World We Live In Series)

Interesting views of Granada's famous old castle.

For the family audience including children.

(Fox—1 reel)

Secrets of the Sea

(Ufa Production)

Microscopic picture of undersea life.

For the family audience including children.

(Metro-Goldwyn—1 reel)

SHORT COMEDIES

Felix the Cat in No Fuelin'

(Pat Sullivan Cartoon)

Felix goes in search of fire wood.

For the family audience including children.

(Educational—1 reel)

King Herold

Featuring { Taylor Holmes
Leah Baird

The very amusing mishaps of an amateur theatrical company.

For the family audience including children.

(Pathe—2 reels)

Ko-Ko Chops Suey

(Inkwell Cartoon)

Ko-Ko goes out to learn how chop suey is made.

For the family audience including children.

(Paramount—1 reel)

Ko-Ko's Klock

(Inkwell Cartoon)

Ko-Ko devises means of waking his master on time.

For the family audience including children.

(Paramount—1 reel)

Motor Boat Mamas

Featuring { Billy Bevan
Vernon Pent

The misadventures of a much-married man and his bachelor friend, amusingly done.

For the general audience.

(Pathe—2 reels)

Pie Curs

(Cartoon)

Krazy Kat wins a pie eating contest.

For the family audience including children.

(Paramount—1 reel)

Rickety Gin

(Walt Disney Cartoon)

Introducing the prohibition problem into the animal kingdom.

For the family audience including children.

Universal—1 reel

**Pictures Children Will Like**

THE Canadian Council on Child Welfare is particularly interested in the motion picture as related to child life in Canada, according to the preface in a recent pamphlet, "The White List of Pictures Children Will Like," published by that organization. It continues to say, "The Council does not believe that the motion picture is necessarily an evil influence in the life of the child. On the contrary, it holds that the motion picture can be made a wholesome, educational and recreational factor in the development of child life. It believes that by cooperation among the homes, the school, the press, the theatre owners, the Child Welfare agencies, the motion picture exhibitors, distributors and owners, a contribution beyond easy imagining can be made towards the concrete education, and towards the wholesome enjoyment of the spare time of every child."

These are sentiments with which everyone interested in the subject of Junior Matinees will heartily agree. And it adds some encouragement to those busy with the compiling of programs, the arousing of community interest and all the other problems connected with the making of successful Junior Matinees to know that here, there and everywhere, has come the realization of the urgency and efficacy of these special programs.

The pamphlet lists over a hundred feature pictures which would appeal primarily to children and young people. In addition, are listed a number of short subjects. Fifteen programs, selected to appeal especially to young people, including a non-feature short subject, a comedy and a feature picture, are suggested.

As the majority of pictures listed are United States films, this pamphlet may hold helpful information for those Better Films Committees, on this side of the border, concerned with the special program for young people.

The following gracious note, "Copies of this pamphlet will be supplied to every member of the Canadian Council on Child Welfare, to every motion picture exhibitor in Canada, and to interested individuals and organizations", which is printed in the introduction, may invite us all to write at once to the Canadian Council on Child Welfare, Ottawa, for a copy.

Motion Pictures Suggested for Christmas Programs

STORIES of Christmas never grow old, and the same is true of pictures. Youngsters and grown ups too will be pleased to see these pictures again this year.

Birth of Our Savior.....1 reel
A Christmas Accident.....1 reel
Christmas Carol.....1 reel
A Christmas Errand.....1 reel
Christmas Eve.....1 reel
The Christmas Miracle.....1 reel
Herod, The New Born King.....1 reel
Ida's Christmas.....1 reel
Kiddies' Christmas (2 parts)....1 reel
Knight Before Christmas.....1 reel
Little Girl Who Didn't Believe in Santa Claus.....1 reel
Madeleine's Christmas.....1 reel
Mr. Santa Claus.....2 reels
Night Before Christmas.....1 reel
Palestine Pilgrimage.....1 reel
'Twas the Night Before Christmas.1 reel
Woodland Christmas.....1 reel
Distributed by Apollo Feature Film Co., 286 Market Street, Newark, N. J.

Scrooge.....1 reel
Distributed by Artclass Pictures Corp., 1540 Broadway, New York, N. Y.

A Christmas Carol.....3 reels
Distributed by Central Film Co., 729 Seventh Avenue, New York, N. Y.

The Beacon Light.....2 reels
Birth of Our Savior.....1 reel
The Christ Child.....6 reels
A Christmas Carol.....1 reel
A Christmas Miracle.....1 reel
The Cricket on the Hearth.....2 reels
The Fairy and the Waif.....5 reels
The Kiddies' Christmas.....1 reel
The Night Before Christmas....2 reels
Scrooge.....1 reel
Distributed by Edited Pictures Corp., 71 West 23rd Street, New York, N. Y.

Bachelor's Babies.....2 reels
Distributed by Educational Film Co., 729 Seventh Avenue, New York, N. Y.

Peter Pan.....10 reels
A Kiss for Cinderella.....10 reels
The Goose Hangs High.....6 reels
Distributed by Paramount Famous Lasky, 1501 Broadway, New York, N. Y.

Handel (Music Master series).. 1 reel
The Origin of Christmas.....½ reel
Distributed by Fitzpatrick Pictures, 729 Seventh Avenue, New York, N. Y.

Santa Claus.....2 reels
Distributed by S. E. Kleinschmidt, 220 West 42nd Street, New York, N. Y.

The Fool (Story of a minister, told with a Christmas background).10 reels
Distributed by Fox Film Corp., 10th Ave. and 55th Street, New York, N. Y.

Five Orphans of the Storm (Animated cartoon with holiday theme).....1 reel
Good Cheer.....2 reels
The Man Nobody Knows (Life of Christ, edited and titled by Bruce Barton).....6 reels
Mary, Queen of Tots.....2 reels
Old Scrooge.....3 reels
Pilgrimage to Palestine series. Bethlehem; Nazareth; The Sea of Galilee; Bethany in Judea, each.....1 reel
The Royal Razz (Christmas tree comedy).....1 reel
Songs of Central Europe.....1 reel
Distributed by Pathe Exchanges, Inc., 35 West 45th Street, New York, N. Y.
A Little Friend of all the World.1 reel
The Magic Hour.....1 reel
Distributed by Red Seal Corp., 1600 Broadway, New York, N. Y.
From the Manger to the Cross...7 reels
Distributed by Warner Bros., 1600 Broadway, New York, N. Y.

THE president of Cuba has just signed a decree that forbids the admission of children under fourteen years to motion picture theaters after 8:30 p. m., except on Sundays and holidays. Fines are imposed for violations of this decree, and the money so collected will be used to buy educational films for the public schools, reports the Children's Bureau of the U. S. Department of Labor.

A COPY of the wonder film *Chang*, together with a set of the sound records, has been offered to the trustees of the British Museum to be placed in a casket and deposited in the vaults with instructions that it is not to be opened for 50 years. After a number of expert zoologists had seen it at the Plaza, they remarked that many of the wild animals seen in the picture would be extinct in 30 years' time. When the film is opened in 1977 its value from an educational and zoological point of view will be enormous. The secretary of the British Museum says he has no doubt the offer will be gratefully accepted by the trustees at their meeting next month.

MOTION PICTURE CONFERENCE

SEE the announcement on the inside front cover of this Magazine of interest to all enthusiasts of the motion picture.

Around the World in Twenty-five Hours

JULES VERNE went around the world in eighty days when steam transportation was the fastest means of travel. American aviators bettered his record by several days and planted the Stars and Stripes in the remote places of the earth. But it remained for the school children in the little town of Fairhope, Alabama, to circle the globe in the record breaking time of twenty-five hours.

Yes, that feat was really accomplished. Records in the form of essays, notes, pictures and reports prove the statement and furnish tangible proof of the value of travel as an aid to education.

But whereas Jules Verne's trip was merely an inspired flight of imagination and the American aviators' was a real flight by our fastest means of physical locomotion, the Fairhope boys and girls utilized the more modern and far less expensive mode of motion picture travel, and saw the greatest sights the world provides. Moreover, they never slept in strange hotels, never got lost or missed a pound of baggage. And their shouts and laughs attested to the fun they had the entire trip. They thoroughly enjoyed every one of the twenty-five hours travel and now having really seen the world, they will never forget the sights they saw and the experience will remain a vivid memory.

To the broad vision and earnest co-operation of Principal Alexander of the Fairhope public schools the success of the trip is largely due, and in this he had the full support of his teaching staff and of George E. Fuller, proprietor of the Playhouse theatre in Fairhope. Programs of motion picture travel were announced beforehand and pupils given the opportunity to prepare for what they were to see. School was dismissed early on each Tuesday for twelve weeks so that all the pupils might attend the special matinee provided at the Playhouse. Essays and notes were written up after each trip in order that maximum results would be accomplished.

Tickets resembling the usual railroad tickets and covering the entire trip were printed well in advance of the first picture program, which was England and the British Isles. When the pupils entered the theatre on the afternoon each program was shown, the coupon for that program was torn off and deposited in the office of the theatre. The price of each coupon was ten cents, but pupils who bought the entire ticket of twelve coupons paid one dollar, or a little more than eight cents for each trip.

After England and the British Isles came France and Northern Europe, Northern Italy, Italy and its Art Treasures, Northern Africa, Egypt, The Holy Land, India, China, South Seas, and so on around the world and home through the Panama Canal. Twelve complete programs of selected pictures of approximately two hours each, comprised the entire series and included the most interest-

ing places in a complete circling of the globe—all in less than twenty-five hours, and at a cost of one dollar.

Too much travel—too much sight-seeing—is wearisome to the point of boredom, but comedy touches in the form of cartoons and short comedies with a child appeal, lightened the travel programs and left the children refreshed after their "trip". A good laugh is a splendid relaxation for the child mind, and a bit of comedy made it possible for the children to take in and assimilate more of the real substance of the picture program of this world tour.

The several reels of film comprising each complete program came from various film distributing companies. And the work of booking these subjects through the various companies represented a vast amount of work.

Burton Holmes laboratories in Chicago provided the greater part of the travel pictures, but Pathe, Educational, Film Booking Offices, Fox, Paramount and Metro-Goldwyn-Mayer supplemented the list. Moreover, reels were obtained from Yale University, University of Florida, New York Museum, Manchurian Railroad, General Electric Company, Good-year Tire and Rubber Company, and others who have produced industrial films of great educational and entertainment value.

From a financial standpoint, as recorded in the Exhibitors Herald, the programs just about paid for themselves but they gave to the exhibitor nevertheless a feeling of great satisfaction in having assisted in a truly worthwhile educational experiment.

MOVIE NIGHT at the Heckscher Foundation Dental Clinic, New York City, is to be a regular monthly event. The initial night recently was so successful that the Director of the clinic plans to continue them. He believes this is a useful and effective method of imparting dental hygiene to children. Preference is to be given to parents and their children who have used the clinic, over forty-three hundred cases have been treated.

The first program was one that greatly delighted the children and they were so entertained that they did not realize that they were getting "educated". Short talks on how to care for the teeth were given before and after the pictures, which were a Buster Brown Comedy and a Rin Tin Tin thriller. The talks were illustrated by two girl students from Columbia University and two youngsters adept in the sport of dental calisthenics. No doubt the children will want to put into practice what they learned that night and moreover they will all want to be on hand for the next movie night.

Motion Picture Conference auspices of the

National Board of Review

January 26th-28th, 1928

News for the Stay-At Homes

FOR the first time the big feature plays of Paramount-Famous-Laskey Corporation, Pathe Exchange, Inc., and Universal Pictures Corporation, are now available for home motion picture shows. This announcement was made in the October issue of *Amateur Movie Makers*, published by the Amateur Cinema League, the national organization of home motion picture users. Others of the great production units are also planning to enter this new field, it is stated, as the scope of the home movie movement has become enormous and home projectors are becoming as much a part of home equipment as phonographs or radios.

Theatrical exhibitors will be fully protected in the home-release plans arrived at, it is stated and a big impetus for the whole motion picture business is expected as a result of the greater interest of the public in motion pictures which is growing out of home movie making and projection. Increased attendance at theatres is resulting from the close study now being made of the movies by a big portion of the American public, it is declared by the Amateur Cinema League, and the so-called "highbrow public" is also being won over to the motion picture by personal interest in making its own movies.

Paramount and Universal pictures will be available, under the new development, on a moderate rental basis, while the Pathe features will be sold outright at a modest cost. Kodascope Libraries have secured distribution of the Paramount product, and Show-At-Home Library will offer Universal and other high class features. The Pathe releases will be marketed as Pathegrams. A national distribution system has been arranged in each case.

The fundamental development which has made this innovation possible and practicable has been the widespread popularity of amateur movie making, according to the Amateur Cinema League. The moderate cost of the narrow gauge amateur equipment is said to have brought this formerly expensive hobby within the reach of the majority. A narrower film, about half the width of standard motion picture films, is used, and it is on this new and economical stock that the features of the big companies will be released.

WALLACE BEERY, introduced to flying by his job as fun maker with Raymond Hatton in Paramount's *Now We're in the Air*, has taken to aviation like a bird. He uses every opportunity when not at work to go up for the fun of it, while the job provides the thrills generously. The actor's trusty amateur movie camera goes with him on these flights, and he has made already a large collection of the homes of his friends. He has aerial moving pictures of his own home and that of his brother, Noah Beery, and of Adolphe Menjou's according to word from the coast.

So the professionals are also amateurs.

BETTER FILMS ACTIVITIES

Motion Pictures for Young People

By MRS. JOHN VRUWINK

The question of the best motion pictures for young people and children and the most effective way of bringing these before the young people is one which concerns everyone interested in the better films movement. It is a matter which cannot be worked out in the same way by all communities and therefore to those anxious to undertake some such work we present from time to time stories of how it has been accomplished by various groups and organizations. We are pleased to bring to you at this time a very comprehensive plan as carried out by the Los Angeles District, California Federation of Women's Clubs, Motion Picture Division of which Mrs. E. H. Jacobs is chairman. Mrs. Vruwink who has been Chairman of Junior Matinees is now to carry on this work nationally under Mrs. Alfred C. Tyler, Motion Picture Chairman of the General Federation of Woman's Clubs.—EDITOR'S NOTE.

THE policy of the Los Angeles district California Federation of Women's Clubs regarding pictures for young people differs somewhat from that of other groups sponsoring the very successful junior matinees throughout the country. Washington, D. C., Jacksonville, Fla., Albany, N. Y., and other cities have met their own community needs and are to be congratulated on the type of children's entertainment offered. Southern California is meeting the problem in a way suited to local conditions and desires.

It has been thought that possibly the general discontent and dissatisfaction concerning motion pictures has been due in part to the embarrassment and chagrin on the part of parents who unwittingly take their children and young people to see pictures which are too sophisticated for their entertainment. In the city of Los Angeles, in one week it was learned that 60,000 children under twelve had attended motion pictures. We had no way of learning the number of slightly older boys and girls or youths in attendance. Careful parents are searching for a "way out"—realizing the need for motion picture entertainment, not wishing to deny their children, but confused by the impossibility of choosing the entertainment.

To answer this need with any degree of certainty, the policy of the club women was formed, and this policy is to encourage week-end booking of pictures appropriate for family entertainment, in all neighborhood theatres.

Neither parent-teacher groups nor club women here favor Saturday morning matinees for children—believing that manifold duties often interfere. Few pictures suitable for very small children are avail-

able at the coast, and none of the old favorite releases; nor does the Los Angeles district California Federation of Women's Clubs encourage the regular attendance of small children at the "movies". Few theatre managers are willing, or so situated, that they can devote an afternoon to a program which has appeal only to a juvenile audience, and the more sophisticated youngsters will not be satisfied with old pictures when their friends and families see and talk of the new releases. And finally, it is believed that a juvenile matinee, however successful and worth while, has only a limited reach, while the other policy of interesting many neighborhood theatre owners in the "family type" of picture for week ends, which is the logical time for school children to attend motion pictures, would touch many more families and reach many more children.

Knowing that no child welfare movement can succeed without public approval, the district has reached out to interest and include in its activities every organization willing to cooperate. At the February, 1927, conference of moving picture department of the Los Angeles District of California Federation of Women's Clubs there were 89 organizations of women represented by their film chairmen. This included different clubs, Parent-Teacher groups, Chapters of D. A. R., D. A. C., P. E. O., Women's University Clubs of the American Association of University Women, W. C. T. U., Los Angeles teachers and librarians, and others. It is not unusual to have as many as 600 women attend the monthly conferences. These groups are in turn urged to interest men's organizations and to create sympathy and understanding in the movement.

It is first necessary to have a working list of pictures and to be able to recommend or disapprove the current releases as entertainment for youths and children. Several producers and distributors of films, and every first run theatre in Los Angeles have been most courteous in this respect. A few studios give previews of the new releases, but F. B. O., Fox, First National and Universal exchanges offer weekly previews of all releases; and Educational, Pathe and All Star very frequent ones. Special requests are never refused. To get the other releases, all first run theatres in Los Angeles graciously offer six complimentary seats for reviewers at every change of program. Questionnaires are filled out for recommendations for adult entertainment and other questionnaires reviewing it from the child's angle. Classes in pre-review have been held. The reviewers represent all the different organizations cooperating and are representative members of these groups, and, it seems to us, fairly represent a cross section of the conservative and thinking public (at least the women's public). Often men representing the Los

Angeles City teachers also report on films. It is as representative a group as possible. The opinions are listed—classified into reports made on the pictures from the standpoint of adult entertainment, their suitability for youths from 12 to 20, for children under 12, and for the family. These lists given out at the monthly conference are taken back to the different groups, copied in many cases and handed out to individual members. Lists are sent to two other districts in California where again they are copied and distributed to county chairmen. The lists are posted on club bulletin boards and in neighborhood libraries, sent to a number of private schools and to several churches and to juvenile court workers on request. They are sent to every producer of films, and to every exchange. Many of the latter are sending them out with the salesmen to outlying towns where a manager is often interested in booking week-end programs according to these recommendations. No film not recommended for adult entertainment at least, is published in the list. The list includes only recommended films but contains many which, while not outstanding for a critical adult audience, still serve a very real purpose as wholesome entertainment for smaller towns in less sophisticated and critical neighborhoods. The lists are sent to all exhibitors cooperating or interested in the work.

Besides this list, a report on every film is given to those exhibitors who are cooperating by giving "approved junior matinees". The report gives producer, release, director, featured players, a resume of the plot and the reasons for its approval or disapproval for use as special entertainment for children. It recommends a film's use at junior matinees, or approves its use as wholesome and of interest to children; or passes it for original bookings only (this meaning that it is passable only and should be avoided if possible for junior matinees and never used for a substitute). The excuse for the use of an original booking of this type of picture is only because it is recognized that booking problems are sometimes difficult and it is a fact that the juvenile audience will often drop from 25 to 50 per cent when a substitute is used, California children, no doubt, inheriting their parent's distrust of censorship.

The manager who agrees to give an "approved junior matinee" allows the committee to okay the feature film selected (we have no selective power) and to approve a serial if one is used. The booker is requested to add the most appropriate comedies possible—and no trailers of future releases are shown at the Saturday afternoon junior matinee. Vaudeville is not advised, but if used is supervised. Where the original booking cannot be one of the approved feature family films—as sometimes happens—the manager agrees to substitute another pic-

ture at the Saturday matinee which will have special appeal to the children. While, therefore, the original bookings are often not entirely suitable for, or interesting to children, they are at least harmless, and Friday and Saturday nights, the many young people in the audience are safeguarded in this way. Children feel, too, that they are quite grown up and able to see the same pictures the family enjoy but the responsibility is again put upon the parents who should, by watching the lists, see what pictures are recommended for younger children and supervise their motion picture attendance always. One wholesome clean picture is provided weekly for children at these theatres. But all films cannot be appropriate for all types of children. As no films are made with children in mind, it has been the policy of the Los Angeles District of California Federation of Women's Clubs to emphasize this fact to the public, and to relieve the producers of some of the unwarranted criticism often made. On the other hand we do try to suggest by high praise of the films of Douglas Fairbanks, Harold Lloyd, of the Mary Pickford and other suitable films, that there is a great field for these charming pictures with appeal to all ages and to emphasize the real need of more of this type.

Chaperons or patronesses are in attendance at the matinees. Since the term "chaperone" often gave a woman the idea that she had grave responsibilities and had to police the theatre, we urged the use of the term "patroness"—"one who supports, protects and countenances". Their duty is to arouse interest and aid the movement; to help in publicizing the matinee; to support the theatre cooperating with the Federation by selling block tickets if necessary; to urge attendance at specially fine pictures and to protect the children from any possible outside influence. But disciplining is left to the management.

The increasing interest shows that the movement is gaining the confidence of the public. Some adults are heard to remark "Friday night at a junior matinee house you are sure to get a good clean show". Exhibitors are increasingly sympathetic toward our aim and policy, and a greater number are asking to cooperate with the Federation. We have sent out bulletins to the different clubs and cooperating organizations suggesting the way to secure cooperation from the exhibitors in the different neighborhoods and towns. A sympathetic attempt to understand the theatre's problems is suggested, a definite effort to know what the community will back, and then a uniform standard as regards the pictures. We insist that the district lists of approved films be used, for the previewing is open to all qualified representatives of the different organizations, and the final majority report on the film must be accepted as final in any contract with the exhibitor. Personal viewpoints must give way to the verdict of the larger group in order to have a uniform standard with which to work.

Every effort is being made by the Dis-

trict of California Federation of Women's Clubs through every organization cooperating, to educate parents to assume responsibility in their children's motion picture entertainment; to get them to realize that a careless and thoughtless attitude toward their attendance at theatres is a dangerous experiment and that entire responsibility cannot fairly be shifted upon the motion picture industry—producer or exhibitor.

The aims of the Junior Matinee movement in Southern California are:

1. To provide one wholesome, entertaining motion picture weekly for the many school children who attend "movies" regularly.

2. To attract these children to the "approved junior matinee" in the neighborhood in preference to unselected and unsupervised programs.

3. To discourage careless and indiscriminate attendance at evening performances unattended by parents.

4. To help children create for themselves standards of excellence and appreciation.

The ultimate hope is that every neighborhood theatre will provide its patrons with week end programs of these films most suitable for family entertainment.

MRS. MALCOLM P. MACCOY, Chairman of the Motion Picture Committee, New York State Federation of Women's Clubs, in a recent conference with the Better Films Secretary of this organization outlined her plan of work for the coming season. Her program has been formed along the lines of the policy ratified by the General Federation Board which is as follows:

"With the general policy of patronizing the clean, wholesome picture rather than to denounce, and thereby advertise, the undesirable picture, it is the intention of your Chairman that the work of the committee shall be to concentrate upon the establishment of selected performances for children in cooperation with the exhibitor. The subject of motion pictures, with its many phases, is too broad a one for the Committee of two years' standing to cover, and it seems wiser, therefore, to concentrate upon this specific phase. The Committee will, however, stand ready to suggest program material to the clubs on all phases of the subject."

Each district representative under her chairmanship has been informed of the plan and the method of procedure to follow in arousing interest and gaining cooperation. It is the hope of Mrs. MacCoy to see Friday Afternoon Children's Matinees generally established, and as she has had wide experience herself in the sponsoring and carrying out of successful programs for young people, she understands the ways and means. It is expected therefore, that the state motion picture work will go far under leadership. The services of the National Board have been offered for her use and she favors the Federation clubs working with other local groups interested in better films along some such line as advocated in the Motion Picture Study Club Plan of the National Board.

THE Charlotte, N. C., Better Films Committee has a clever and purposeful plan for Hallow'een this year. Other committees which suspects their young people of such schemes as removing gates, uprooting plants, window writing and other tricks of Hallow'een mischief, may wish to file away this suggestion for future use.

"Five thousand Sane Hallow'een Pledge Tickets" are to be distributed in the high schools and grammar schools of the city, through the cooperation of superintendent, principals and teachers. The aim is to get each school boy and girl above the second grade to sign and use one of the pledge tickets. When signed by a school boy or girl and presented at the box office of any one of the five cooperating theatres the signer will be admitted to the matinee without charge.

"The ticket contains the following simple pledge: 'I hereby pledge that, in celebrating Hallow'een this year, I will not take part in any disorder that will injure any person or damage any property and that I will discourage such disorder on the part of others.'

"It is hoped and believed, by those promoting the 'Sane Hallow'een' event that the signing of the simple pledge by thousands of high school and grammar school boys and girls and the use of the pledge for admission to the theatres will have a tendency to promote good order in the celebration of Hallow'een this year, as such a group can exert a great influence.

"The movement has the enthusiastic approval of city commissioners, who have promised cooperation, and has been endorsed by the heads of various civic organizations.

"The theatres are preparing what they promise will be very entertaining programs and it is planned also to have brief talks of two or three minutes at each theatre, appealing to the young people to cooperate in making the forthcoming Hallow'een celebration sane and harmless."

MATINEE programs of the Macon Ga., Better Film Committee for the Christmas month.

Dec. 3—Tom Mix

Dec. 10—Buck Jones

Dec. 17.—Annual Christmas Party

(a) This entertainment is given in honor of the children of the Homes of the city.

(1) The Night Before Christmas (2 reels).

(a) Spirited dramatization of Dr. Clement C. Moore's famous poem.

(2) A Christmas Miracle (1 reel).

(a) An old French miracle play. A poor mother befriends a stranger—Christ in disguise—and is rewarded on Christmas Day when he returns to aid her.

(3) A Christmas Carol (1 reel).

(a) Dicken's best known and best loved story.

Dec. 24—Fred Thomson and Silver King

Dec. 31—Paul Revere's Ride

(1) Portrays ride of Paul Revere made famous by Longfellow.

The National Board of Review of Motion Pictures

Through its **BETTER FILMS** National Council and Department

composed of

**Associate and cooperating members and Affiliated Better Films
Committees throughout the country, is—**

ENCOURAGING a study of the motion picture as a medium of entertainment, instruction and artistic expression.

BRINGING to the attention of the public the better pictures, classified according to their type-of-audience (age and group) suitability, and cooperating with the exhibitors in encouraging support of the finer pictures.

EMPHASIZING the fact that the majority of motion pictures are not made for children, but that the motion picture is a form of entertainment directed at its fullest expression toward mature audiences, and must be encouraged as such if its highest artistic, entertainment and educational possibilities are to be realized. But also recognizing the fact that certain films are definitely suitable for boys and girls, and sponsoring selected programs for Junior matinees.

ESTABLISHING in the minds of the public the fact that the only fair and effective way of bringing public opinion to aid socially in the entertainment, artistic and educational development of motion pictures is through the constructive methods of the Better Films movement—namely, selection and classification, and enlisting community support of the better pictures.

NATIONAL BOARD OF REVIEW MAGAZINE

(Combining "Exceptional Photoplays," "Film Progress" and "Monthly Photoplay Guide")

Vol. II, No. 12

December, 1927



Scenic Treatment in The Golden Cloven (see Page 9)

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Contents for December, 1927

Motion Picture Conference and Luncheon..	3
The Plight of the European Movie <i>Harry Alan Potamkin</i>	4
<i>Exceptional Photoplays</i>	
Wild Geese	7
The Golden Clown	9
Uncle Tom's Cabin	10
Selected Pictures Guide	11

FEATURES

The Desert Pirate	Night Life
The Forbidden Woman	On Your Toes
Ginsberg the Great	The Peaks of Destiny
The Girl From Chicago	Red Riders of Canada
Good Time Charlie	The Spotlight
A Hero for a Night	A Texas Steer
Honeymoon Hate	Thanks for the Buggy Ride
Jazz Mad	The Wizard
Man Crazy	The Wreck of the Hesperus
Man, Woman and Sin	

NON-FEATURE SUBJECTS

Busy Bodies	Pathe Review No. 49
Lights and Shadows of Sicily	Pathe Review No. 50
Models in Mud	Pathe Review No. 51
The Moose Country	Pathe Review No. 52

SHORT COMEDIES

Dog Heaven	The Ol' Swimmin' Ol'
Empty Socks	Putting Pants on Philip
Ko-Ko's Quest	Toddles
Milk Made	Uncle Tom's Grabbin'



Better Films Activities	14
-------------------------------	----

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Motion Picture Conference And Luncheon

THE Understanding and Interpretation of the Motion Picture According to Present Day Standards is the topic for consideration at the Fourth Annual Motion Picture Conference to be held under the auspices of the Better Films National Council of the National Board of Review. Because the motion picture is something that has come into existence during the life time of most of us we have been prone to think of it without much perspective, as a thing apart, like a huge many colored bubble which grows and grows before our eyes until it vanishes. Now, gradually there has come to many the realization of the fact that the motion picture is a permanent part of present day life, something that has come to stay and add its portion to the fullness of our daily existence, a thing worth examining with special attention.

It is with this thought in mind that the subject of the Conference has been decided upon, as one that will fitly cover the question of the motion picture and its place in our lives today. Under this subject, the motion picture will be discussed at the various sessions as an entertainment medium, as an educational means, and as a creative form of expression. Sessions will also be devoted to the principles and problems arising from social experience with the motion picture during which the different phases of the community movement for the encouragement of the high type of picture will be presented and discussed. Trade and production problems with which the motion picture patron and community worker should be familiar will have a place on the program.

The Little Theatre of the Motion Picture, Junior Matinees, Family Programs for the Week-end, Exhibitor Cooperation, all matters of importance to better film workers, will receive attention.

Many prominent speakers will give their viewpoints on the subject as it touches their angle of activity. The public, the producer, the creator, and the critic, will all have an opportunity to express themselves regarding their understanding and interpretation of the motion picture.

There will also be a chance for an unburdening of problems and needs with the hope of solution through mutual consideration, and with the additional hope of indicating more constructive lines of future progress.

An evening event is being planned at which Conference visitors will be treated to something unique in the way of motion picture presentation.

No one interested in and working for the best in motion pictures will want to miss this Conference which will take place at the Waldorf-Astoria Hotel, in New York City on January 26th-28th, 1928.

Following the Conference will be held the Thirteenth Annual Luncheon of the National Board. These Luncheons have always been very successful occasions. Last year, in the neighborhood of a thousand guests were present to partake of the excellent luncheon, hear the fine speakers and greet the movie stars. In the light of past Luncheons, there is no doubt that this will be one of great interest and enjoyment.

If you are interested in these two annual functions of the National Board of Review and are planning to attend, you will find on page fifteen of this magazine a registration blank for your convenience. We anticipate the pleasure and inspiration of a goodly assemblage and we hope that you will be among those present, for, as a reader of THE NATIONAL BOARD OF REVIEW MAGAZINE we know that you have a keen interest in the understanding and interpretation of the motion picture.

The Plight of the European Movie

By HARRY ALAN POTAMKIN

EUROPE has America on the brain. America is either the last bulwark, proof, or justification of European civilization, or America is degraded and degrading—hope or despair. This interest in America is filled with a distrust because of America's enormous financial and economic power. The result is a resentment against America intensified by the intrusion of Americans into the industrial life of every other country. And in no enterprise has the presence of America been so treacherously felt as in the movie—of England, Sweden, Germany, France, Italy and even Russia.

There is no English cinema to mention. A few pictures have been filmed by Stoll, who owns the best kinema-theatres, patterned upon the popular successes from America, and starring an idol like Ivor Novello, or a darling like Lili Damita. Some war-films relating the activities of British troops in the War have been successfully produced. But English films are few and far between and the crowd would rather see Tom Mix or Gloria Swanson. In England, as elsewhere in Europe, Chaplin, Lloyd and particularly Valentino, since his death, are great legendary figures. English film entrepreneurs are desperate. It has been proposed to build a film industry in some colony, preferably Australia, whose youth and climate correspond with those of California. The press, already fiercely resentful of America, is frequently protesting against this American popularity. The people have no theories, they like what they like. To them *The Big Parade* is a big movie, to the newspapers it is bad diplomacy. But then, American movie directors have not been trained in schools of diplomacies as have English statesmen. The results of diplomacy, moreover, are not always most favorable to the nation or the art. Objections are made to details. But still the people crowd to see the tremendous war-film from America, even though G. B. Shaw defends it as excellent pacifism.

Movie critics with a few honorable exceptions, like that of Miss Iris Barry, seize every opportunity to attack the American movie, even going so far as to praise a bad German film when such praise gives an opportunity to assail American pictures. The English, one critic writes, may feel that a particular German film is too long, but that is due only to the fact that "we are too much accustomed to the rapid tempo of the American picture." A pathetic little journal, "The Patriot", trembling at every imaginary thrust at an even hypothetical king, writes thus on "American Film Propaganda":

"We hope, but do not expect, that the agitation over British films will arouse English people to the danger in their midst of American propaganda through the agency of American films. England is being suffocated by American films; they lead in East and West, and, thanks to our apathy, a promising British industry is being strangled before our eyes. The war, of course, was America's chance, and, with her genius for money-making quickened by the jealousy of English commercial supremacy, she grabbed it. England was fighting on every front throughout the world; she had subordinated everything to the task in hand; her civil industrial life was in abeyance for nearly five years. America had a clear field. We are concerned now with only one branch of America's bid for world supremacy in trade, but there is no more progressive industry than the American film business. Money has been lavished upon its establishment, improvement and advertisement. The film magnates take their business seriously, and they plan ahead. No sooner does one film company produce a masterpiece (treating of American affairs one instinctively reaches out for superlatives) than every other company immediately strains every muscle to achieve a super-masterpiece. In detail and in representation the American films have been brought to a high pitch of perfection. We do not grudge this tribute to America's sole art." The slur must be there with the praise, the movie is America's *sole* art. But what is particularly England's art today?

Various objections have been raised to the American film, but the above-quoted writer extends his objection, a most unique and ridiculous one. "The historical films have for their motive the belittling of the Monarchy as an institution." The American movie has the object of destroying the English throne! To see the American film as "red" in its purpose is a remarkable instance of hysterical color-blindness, which is a result of the insidious American-phobia distempering England. Heavy tariffs are being asked to keep American films out. England has no film industry, the colonies have none. One lone amateur film, *The Light of Asia*, oozing with soft sentiment, soft acting and deliberate ignorance of the craft, has come from India. It is a bad business, and one to be regretted by Americans too. For if the movie is to be something more than a money-game, each nation must develop its own, as it has developed its other arts, major and popular. But fright, resentment or vindictiveness will not help the British cinema. This popular favor for American

films may be just the thing to keep the English film free of the thing threatening the development of the cinema-art here; it can for the time, until the moving picture is sturdy enough, divert the attention from the immediate satisfaction of spectators to the furtherance of the convention and art of the film. As it is, the English compensate themselves with the dubious brag that the best American stars and directors are English: Fairbanks, Pickford, the Gishes, Griffith and Chaplin, though the last was born in Paris.

An interesting development in the British industry is the formation of the British Incorporated Pictures, Limited. This corporation has "already secured guarantees of success"—among them a five-year option on film stories by fourteen of the best known British authors. The authors, artists and actors associated with this corporation include Galsworthy, Caine, Bennett, Sabatini, Phillpotts, Doyle, among the writers, Gordon Craig, Dulac and Brangwyn, among the artists, while among the actors are Mme. Karsavina, Sybil Thorndike, and du Maurier. Affiliated companies are to produce in Canada and Australia, South Africa and India. The enrollment of these artists is no guaranty of success. This procedure has in the past greatly handicapped the American cinema artistically, in thwarting the development of original screen talents, and has not proved the best thing financially. The most popular American movie actors—and the best—are not those taken over from the stage, at least not the well-known stage stars. Moreover, a survey of the tastes of London "fans", based on 300,000 questionnaires, indicates that Londoners are attracted by a particular picture rather than by a particular movie star. England has begun on the star system with a vengeance, enlisting Talullah Bankhead at a large salary. This at a time when American film producers have decided upon cutting the salaries of stars whom they alone have created. J. W. Drawbell, editor of The London Sunday Chronicle, says "We are suffering from too much America! We hate Yankee bluff and bluster, but we stand for hours in queues to see American films that distort our own war efforts", and he says "We are fools if we delude ourselves that we have nothing to learn from these same people at whom we rather look down our noses. We have too little of American enthusiasm and freshness; the dogged determined will to work; the tireless driving energy and the daring virile ideas that lie behind the success of her vast campaign."

No other nation has done so much in the kino as Germany, in the utilization of cinema story and cinema craft. It anticipated French abstract experiments; its exploitation of light has realized the finest color values, thus rendering useless the technicolor film. The principle of movement has in general been

more respected by Germans than by any other producers. The German cinema actors understand better than any other, except the American comics, the nuances of cinema pantomime. The German public knows this. Actors like Jannings, Krauss and Veidt have not the attractiveness of the Valentino school to offset bad playing. The German actresses have not the obvious sexual charm of the little American coquettes. It is the knowledge of their art that puts them across. But America has made its presence felt here also. Fox has established a German branch to film in Germany. Ufa (the Universum-Film Aktiengesellschaft) owns the finest motion-picture theatres in Germany; the Ufa Palast-am-Zoo in Berlin is perhaps the most appropriate theatre for movie presentations in the world, unadorned but beautiful. Ufa controls the German film world, which means really all of central Europe. But what has happened? Ufa has entered into a combine with Paramount. Ufa's stars, Negri, Jannings, Veidt, Krauss, da Putti, Dagover, are brought to America and submerged.

Lubitch, a very intelligent director, is trapped into innocuous or unimportant films. Why has Ufa done this? A gentleman of my acquaintance in Berlin who has been associated with the industry for some years explains it so: bad management, the duplication of office jobs, heavy office salaries, and poor business acumen; and, the superfilm. Germany has fallen for America's game. Even though *The Last Laugh*, her best film, was perhaps her least expensive. Example: the new film *Metropolis* cost \$4,000,000. All that can be realized from it in Europe are \$2,000,000. The consequence is evident.

Sweden has filmed splendid pictures. But no sooner does America learn of a performance in playing or directing than she shows her golden bags. The two leading Swedish directors, Seastrom and Stiller, have been purchased by America. The two most talented actors, Greta Garbo and Lars Hansen, have been imported by America to their own esthetic damage and the injury not alone of Sweden but all Europe. For European actors interchange without loss to their well-being. Krauss in the French film *Nana*, Greta Garbo in the German production *The Street Without Joy*, Veidt in the French picture *Comte Kostia*, the German Henny Porten in the excellent Viennese presentation *Baruch*, etc. The lone vitality in the Italian motion picture is supplied by these foreign players. And the actors grow with this, for they are given the chance for growth. Krauss gave his best performance in *Nana*. There was something to do, worth doing. But what has happened to Pola Negri in America? She has grown old, and—where is her *Passion* of yesterday? Stiller in Sweden directed *The Atonement of Gosta Berling* with Greta Garbo and Lars Hansen, a picture of vigilant rigor, as native to Sweden as the Selma Lagerlof novel

from which it was taken. His first American picture, *Hotel Imperial*, opened with a fine instance of European movement and photography, but quickly flattened down to a most banal sample of American literalness. Seastrom in America produced *The Scarlet Letter* with Lars Hansen. The Hawthorne novel is also rigorous, but the film failed to convey the eloquent sternness of the book. And Lars Hansen's native ability, so well-suited to the demands of the novel, was mashed into softness by the scenarist, the director and the actress opposite him, Lillian Gish; in short, by the American cinema practice. The migrations from Sweden are not looked upon altogether with fear by Swedish writers. One, Folke Holmberg, says: "The Swedish cinema is not yet singing its swan-song." He hopes the emigrants will yet return to their native land; it will be too difficult for a director like Seastrom, he believes, to so transform his whole cinema-psychology, which is purely Scandinavian, to the satisfaction of the American mentality. But even should they not return, Mr. Holmberg says, there will still be a Swedish cinema. Although the films have been few, they have nevertheless been and are meritorious. It is to be hoped the Swedish motion picture prospers, because it has a distinctive character and an "impeccable photography".

Italy produced the first grand film *Cabiria*. But it now seems to have been an accident of birth. There is less of an Italian industry than there is of an English. The theatres show almost invariably American films, some German films, now and then a French film. The American films are the most patronized. The fight for dictatorship of Italy will some day be between Mussolini and Tom Mix. Arbuckle is still active on the Italian screen, and Charlie Chaplin's *Odyssey* is attracting more enthusiasts than ever Homer's did. The Italian film photography is really the photography of the old magic-lantern. Scenic films are always a succession of post-cards without motion or flow one into the other.

Douglas Fairbanks has called the Russian cinema the greatest in the world, the only one fully understanding and creating a "drama of motion". Russian films are in America, and it has been rumored that the young director of *Potemkin* is to become an American director.

One country has met the onslaught of America, and met it with grace and self-preservation. France, which recognized the merit of the American film long before America did, promises, despite little progress, to develop a distinguished film-art. This would be quite in keeping with its reputation and tradition. Although most French films are bad imitations of bad American films, and French audiences are Wild West mad, there are independent producers who, if faulty, have integrity; and there is an intel-

ligent critical interest in the movie. The first movie-criticism appeared in France in 1913 and there has developed a body of critics, as authentic and authoritative as the critics of the other arts. Among the critics, in fact the best of them, are men and at least one woman who are among the leading producers of films in France. This, too, is in keeping with the French tradition. Whatever there is of a cinema-criticism in America stems from France. There are fewer praiseworthy pictures in France than in America, but the commercialism of the American motion picture industry has not yet found a counter-part in France. The hope lies there.

That's Europe's movie-story told briefly. Europe's plight will serve neither the cinema nor America. Certainly, let us exchange films, thereby exchanging ideas and experiences. But let each develop its own idiom.

G OVERNOR ALFRED E. SMITH, of New York, was recently interviewed by the Motion Picture Classic on the question of the movies, and his censorship ideas bear quoting here.

According to Governor Smith, censorship has too much governing power when it is placed in the hands of a small group of individuals. It comes right down to personal opinion. What may please one, may not please another. "I'm opposed to censorship in any form", he said. "You can't put it too strong. It is contrary to the fundamental ideal of the Constitution. The best government is the one which governs the least. In monarchies, the people exist for the government. In the free democracy of the United States, the government exists for the people, and its every move should be the expression of their free will. Censorship is not in keeping with our ideas of liberty and of freedom. The people of the state themselves have declared that every citizen may freely speak, write and publish his sentiments on all subjects, being responsible for the abuse of that right, and no law shall be passed to restrain or abridge liberty of speech or of the press. This fundamental principle has equal application to all methods of expression. We have abundant law in this State to jail the man who outrages public decency. If we have not, enact it. And we have jails enough to hold him after his conviction. I believe that the enactment of a statute providing for censorship of the moving pictures was a step away from that liberty to which the Constitution guaranteed."



EXCEPTIONAL PHOTOPLAYS

COMMITTEE

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A department devoted to an impartial critique of the best in current photoplay production. Each picture before being listed, is thoroughly discussed by a volunteer committee composed of trained critics of literature, the stage and the screen, who are the sponsors of this department. The printed reviews represent the combined expression of this committee's opinions. The reviews aim to convey an accurate idea of the films treated, mentioning both their excellencies and defects, in order to assist the spectator to view the productions with increased interest, appreciation and discrimination. The reviews further try to bring to the attention of the reader of special tastes or interests, or of severely limited time for recreation, those photoplays which genuinely contribute to the art of the screen.

SECRETARY
AND
DEPARTMENT
EDITOR

ALFRED B. KUTTNER

Wild Geese

[illegible]

The Cast

<i>Amelia Gare</i>	<i>Belle Bennett</i>
<i>Caleb Gare</i>	<i>Russell Simpson</i>
<i>Judith Gare</i>	<i>Eve Southern</i>
<i>Sven Sandbo</i>	<i>Donald Keith</i>
<i>Mark Jordan</i>	<i>Jason Robards</i>
<i>Lind Archer</i>	<i>Anita Stewart</i>
<i>Martin Gare</i>	<i>Wesley Barry</i>
<i>Ellen Gare</i>	<i>Raida Rae</i>
<i>Charlie Gare</i>	<i>Austen Jewel</i>
<i>Mrs. Klovatz</i>	<i>Evelyn Selbie</i>
<i>Mr. Klovatz</i>	<i>D'arcy Corrigan</i>
<i>Bart Nugent</i>	<i>Bert Starkey</i>
<i>Skuli</i>	<i>Jack Gardner</i>
<i>Parson</i>	<i>James Mack</i>
<i>Marshal</i>	<i>Bert Spotte</i>
<i>Mrs. Sandbo</i>	<i>Bodil Rosina</i>

*From the novel by Martha Ostenso. Adapted by
A. P. Younger*

WILD GEESE deserves a warm welcome from every movie goer who has the interests of the screen at heart, both as an entertainment and as an artistic medium. It is a distinct addition to the slowly developing tradition of honest realism in contrast to the sentimentality and conventional attitude of the routine program picture.

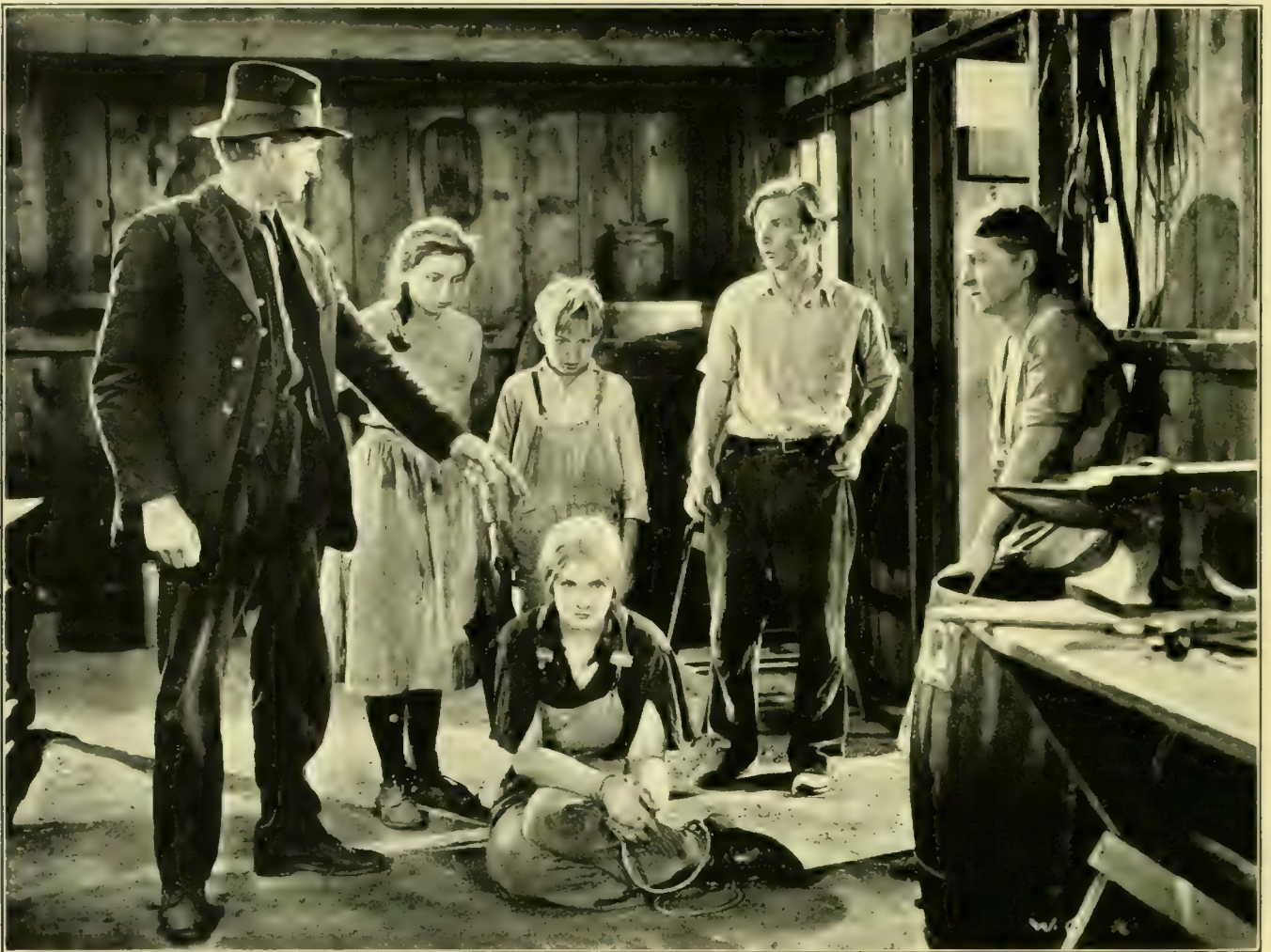
Based upon Martha Ostenso's prize winning novel of the same name, it does justice to the story and characters as conceived by the author, and at the same time stands on its own feet as a picture. It is decidedly more than a photographed novel.

The theme of the novel, as its readers will recall, dealt with the relations of a father to his family in which the father was the villain of the piece. Holding a constant threat over the mother on account of a past transgression in her early life, he completely cowed and dominated her, and through her exploited their four children whom he ruthlessly abused to

gratify his one passion, his greed for land and his miserly obsession to extract every ounce of value from his soil by working his family like chattel slaves. How the oldest girl revolts to the point of an attempt upon her own father's life, how she battles to achieve her love happiness with the young man her father rejects for fear of losing her as an unpaid farm hand, these springs of action stand at the center of the plot interest.

In a medium such as the screen, where all emotional relations are subjected to a conventional simplification, such an inverted attitude between parent and child is likely to cause much more critical repercussion than in the freer and maturer novelistic form where similar themes have often been treated. In a motion picture an exceptional situation of this kind must be made doubly convincing. It must be made believable that a father should be able to treat his family in such a brutish way, that his daughter should come to hate him to the point of murder. *Wild Geese* in virtue of its treatment, its restraint in the midst of a strained and unusual relationship, its sure and consistent character interpretation on the part of the actors, achieves conviction and reality.

But *Wild Geese* is more than a revolt against the childish movie tradition in regard to parents which usually makes the mother a doddering white haired grandmother, and the father indulgent to the point of folly. It gathers much of its strength and verisimilitude by removing the spectator from the familiar studio atmosphere, to a little known locale where people live simple, elemental lives as yet untouched by the ways and manners of our motion picture age. Like the earlier *Driven* and the more recent *Stark Love*, the picture *Wild Geese* swells the roll of truly native pictures and explores a section of the country where Americans are in the making too, beyond the conventional formula of cowboy, Southern belle, slick cosmopolitan of our big cities, glib working girl of the slums, or South Sea Island grass skirt heroine. In looking back over the achievements of the motion picture as a cultural record of these United States, a picture like *Wild Geese* stands out in its integrity.



Caleb Gare and his family in Wild Geese

The action of *Wild Geese* takes place in a corner of Minnesota, settled largely by Scandinavian and Icelandic immigrants. They are people living close to the soil, as land loving as the proverbial Russian peasant, rugged and simple. Caleb Gare is a rugged giant who, repulsive though he is in his humanity, is also heroic in his egotism, his devouring land greed. There is symbolic appropriateness in the fact that the swamp swallows him, that in the end the land in turn devours him. His wife is the type of the patient, all-suffering woman who expiates a transgression which is also in part the fault of society as a whole. Their daughter Judith is both a magnificent physical specimen and an undaunted spirit, a modern Valkyrie. Her clash with her tyrannical father is elemental and profound.

The three actors who interpret these pivotal parts carry the picture to success by skilled, forceful acting. Miss Bennett, as usual has lived herself thoroughly into her part and registers her slavery and her humiliation with sure strokes. Her peculiarly cowed attitude towards her overbearing husband reveals her at her best. Russell Simpson as Caleb Gare makes

him appropriately cold and heartless with the fire of the fanatic kindling in his eyes as he imposes his will on his family or gloats over his land and his crops. And Miss Eve Southern as Judith is nothing less than a find. She has many superb moments, both of defiance towards her father and of tenderness towards her lover. For a first major performance her work is truly outstanding.

Wild Geese, because it presents a new aspect of the "American scene", because of the high quality of its acting and because of its skillful and sincere handling of an unusual theme, ranks as an exceptional picture. It is a picture that will be remembered and talked about.

(Produced and distributed by Tiffany.)



The Golden Clown

Directed by.....A. W. Sandberg
Photographed by.....Christen Jergensen

The Cast

Joe Higgins.....Gosta Ekman
Daisy Bunding.....Karina Bell
James Bunding.....Maurice DeFeraudy
Lillian DeLorne.....Edmonde Guy
Gracielle Bunding.....Kate Fabian
Marcel Philippe.....Robert Schmidt
Pierre Baumont.....Eric Bertner

THIS is a film made in France with the noted Scandinavian actor, Gosta Ekman, in the leading role. The legend of Harlequin and Columbine furnishes the basis of a modern story of a Clown in the provinces, who marries his circus companion—a young bare-back rider—rises to fame and riches, and moves to Paris, taking the parents of his wife—two charming old circus people—to live with him. But Columbine (the light-hearted Daisy Bunding of the film) meets, alas, one M. Marcel Philippe, the proprietor of a famous Parisian fashion establishment. Marcel entices her into an infatuation for him, and she leaves Harlequin (Joe Higgins, the Golden Clown) when he discovers what he believes to be her love for Marcel. The rest of the story is concerned with Joe Higgins' fruitless search for Daisy, her tragic adventure with Marcel, the sinking of the grief-stricken Joe Higgins into dissipation, the consequent loss of his Parisian vogue, his return to the humble rings of the provinces, and his final redemption through the finding of his wife's child by Marcel abandoned in a house for waifs. Like all effective stories designed for the cinema, it is simple and straightforward in movement and the embellishment is one of pictorial treatment and not of padded action.

The Golden Clown, while perhaps a little long and burdened with too many flamboyant titles, is at all times a striking picture—strictly speaking, a photoplay, with a sustained emotional pull, considerable poetic content, and illuminated in numerous sequences with pictorial imagination and beauty. It is the kind of film entertainment that justifies itself. It has more than an average share of tense dramatic moments interpreted through telling use of the camera. Joe Higgins' discovery of his wife in the arms of her lover through seeing their reflection in a mirror, before which he is taking off his make-up, as a revengeful member of his company pulls back a curtain at the other end of the room behind which the secret lovers are standing, and his startled and furious breaking of the glass; his long midnight walk through empty streets with his wife and Marcel, as they ponder in silence the new situation in their lives, arriving at last in a quiet garden where husband and wife, in sorrowful misunderstanding, part—a beauti-

ful, lonely sequence eloquent of bereavement, bewilderment, despair, told in straight vistas of the long shadowy streets penciling into darkness, with three shadowy figures walking uncertainly abreast there; the scenes near the end of the film in which Higgins, now a clown again in the poor provincial circus, discovers Marcel and prepares to murder him with a pistol he has stolen from a fellow performer and which he substitutes for the toy weapon of his act—how he perches on the parapet of the ring, half comic, half menacing, returning to his act and back to the parapet again, until the victim trembles with recognition of his fate;—these, and many other bits, are carried off with a sureness of method and a use of scenic investment and camera management that are admirable.

The Clown of Gosta Ekman is the European mimic, the artist who can not only make people laugh but cry as well with his comic mask and the tears behind his singing. Mr. Ekman gives a sympathetic and convincing performance. But then all the cast is good. The playing of the celebrated French actor, Maurice DeFeraudy, in the part of the Clown's wife's father, the charming old performer of the roads who has had his days of triumph also, is finished at every point, making the audience always aware of the overtones of the character.

All in all, *The Golden Clown* is a picture American audiences should enjoy.

(Produced by Nordisk Film Company. Distributed by Pathe.)

THE most marked change in the public's screen demands has come within the past year, said Mr. Schulberg, associate producer of Paramount Pictures, to the Paramount sales convention in Chicago. This development of the film-going public's taste is unshackling the hands of the screen playwright and giving him a freedom for bringing new ideas into pictures such as he has never possessed before. The public has shown that it wants positive characterizations in its film fare as well as incident. It has developed the demand for logic in the unfolding of screen stories which has made possible the production of pictures which do not have a happy ending. *The Way of All Flesh* and *Underworld*, two of the greatest box-office sensations of recent years, are outstanding examples of this. Today the screen playwright may give vent to virtually any type of idea, provided he brings it to the screen in a drama of undeniable power that is logically worked out. New paths have also opened in comedy construction. In response to this changed attitude, Paramount is preparing with assurance of success a list of pictures that even a year ago would have been a gamble, requiring the utmost in business courage to produce.

Uncle Tom's Cabin

Directed by.....Harry Pollard

Photographed by.....Charles Stumar

The Cast

Uncle Tom.....James B. Lowe

Eva St. Clare.....Virginia Grey

Simon Legree.....George Siegmann

Eliza.....Margarita Fischer

George Harris.....Arthur Edmond Carew

From the novel by Harriet Beecher Stowe. Adapted by Harvey Thew and Harry Pollard.

UNCLE TOM'S CABIN comes to the screen as a super-feature production of, it is said, great cost and amount of time spent in its making. It is an elaborate picture weaving a broad fabric of plot and situation carried out through many scenes and by many actors and supernumeraries. Perhaps the picture affords the first test of the story as a moving document, at least from the modern point of view.



Eliza Crossing the Ice in Uncle Tom's Cabin

The film discloses a vision of the South in the days of slavery which, though sincerely humanitarian, is neither deep nor free of a partisan irritation that narrows and reddens the story-teller's gaze and also waters it. Neither the unbelievable halo of Little Eva nor the meek woolly poll of Uncle Tom can lift the story from the level of the sentimental. Yet there are special details of the film which through the sheer power of the camera, compensate for much that is melodramatic and unconvincing. There are bits of atmosphere, glimpses of human beings in states of hope and hopelessness that strike home as true. The traffic on the Mississippi River is visualized with fine pictorial sense and with considerable cinematic success. The sequence aboard the river steamer showing the slaves in chains is in itself an effective picture of the times and situations in which these dark people found themselves. The old hackneyed scenes of Eliza crossing the ice are well done. The ice cakes floating between the hazy, snow-misted banks create

a feeling of terror and desperation. Doubts as to the probability of such an escape can be temporarily shut from the mind. Much of the acting is competent, although the Eliza of Margarita Fischer is so little the racial type as to be apart from the set of Negro characters. George Siegmann as Simon Legree and James B. Lowe as Uncle Tom fit in best with conceptions derived from the book.

(Produced and distributed by Universal.)

TO those who think there is an indifference to the motion picture among librarians, the following quoted from "Our Next Half-Century", an address given before the fiftieth anniversary meeting of the American Library Association by Melvil Dewey, one of the charter members of that organization, may be very enlightening.

"Perhaps the library of fifty years from now will have outgrown the present book and relegated it to the museum with the older inscriptions on clay. The enemies of the book and of reading grow apace. Radio, movies, and various devices are making short cuts to what books have been doing. Our great function is to inform or to inspire, or to please; to give to the public in the quickest and cheapest way information, inspiration, and recreation on the highest plane. If a better way than the books is found we should use it.

"A recent report on the movie theatre said that there are 23,000 of them with ninety million people attending them every week, with an income of a thousand million dollars each year and growing rapidly. If we can carry information or inspiration or recreation to human beings better or quicker or cheaper, we are bound to adopt that means.

"If the movies are teaching so many millions a week not to read, let us utilize this great method, for the motion picture, decried and abused by many is one of the greatest agencies for education man has yet devised."

Remember the date—January 28th, 1928

THIRTEENTH ANNUAL LUNCHEON
of

THE NATIONAL BOARD OF REVIEW

following the

Fourth Annual Conference at the
Waldorf-Astoria Hotel, New York City
January 26th-28th-1928

SELECTED PICTURES GUIDE

Review Committee

Consists of approximately 250 trained members representative of widely varied interests who volunteer their services for the review of pictures.

A department devoted to the best popular entertainment and program films. Each picture is reviewed by a committee composed of members from the Review Committee personnel. Their choice of the pictures listed is based upon principles of selection developed through long study of what constitutes a good picture from the standpoint of entertainment value. The findings form a composite opinion of each committee's views and upon this opinion are based the short reviews and audience recommendations of the pictures appearing in this department. These reviews seek to bring to the reader an unbiased judgment of the pictures most worthy of popular theatre patronage and most helpful in program building for special showings of selected entertainment films.

Department Staff

ALFRED B. KUTTNER
FRANCES C. BARRETT

Editor

BETTINA GUNCZY

"SELECTION NOT CENSORSHIP—THE SOLUTION."

Key to Audience Suitability

General audience (composed principally of adults). Pictures primarily interesting to adults—but pictures not ordinarily recommended for boys and girls may be included in the list if the presentation is not objectionable for them.

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classification.

*—Pictures especially interesting or well done but not necessarily "exceptional."

The Desert Pirate

Directed byJames Duncan
FeaturingTom Tyler
.....Frankie Darrow
Original screen story by Frank Howard Clark

THIS is the story of the adventures of an ex-sheriff and a little boy who has been orphaned by the death of his father. The two have quite a time together and are instrumental in restoring to a girl and her father the ranch which the father has lost through gambling. During the course of the film, is seen one of the most convincing fights which the movies have contributed. And Frankie Darrow as a little boy will be pleasing to everyone.

For the family audience including children.

(F B O—5 reels)

The Forbidden Woman

Directed byPaul Stein
FeaturingJetta Goudal
Story "Brothers" by Elmer Harris

A ROMANCE of the desert. An Arabian woman marries a French officer in order to become a spy. On the way to Paris to rejoin her husband she meets and falls in love with a young musician who turns out to be her husband's brother. Scorned by him she seeks re-

venge and only when he is about to be shot as a spy does she realize what she has done and confessing she makes sacrifice and the brothers are reunited. The story is both interesting and convincing.

For the general audience.

(Pathe—7 reels)

Ginsberg the Great

Directed byByron Haskin
FeaturingGeorge Jessel
Original screen story by Anthony Coldeyway

GEORGE JESSEL, as an educated pants presser with higher ambitions, does some excellent comedy work in a story rather neatly tailored to his type of humor. Having learned the art of the magician, he joins a ten cent carnival show, all of whose members follow a criminal career as a side line. He cleverly circumvents them when they steal a valuable necklace under circumstances which point to him as the culprit. His success in recovering the necklace lands him an engagement in a big time vaudeville circuit where he is headlined as "Ginsberg the Great".

For the family audience including young people.

(Warner Brothers—6 reels)

The Girl From Chicago

Directed byRay Enright
FeaturingConrad Nagel
.....Myrna Loy
Short story "Business is Best" by Arthur Somers Roche

AMID a setting of the traditional old South—porticoed mansion, jasmine vines and negro servants—the film opens and one learns that Mary Carlton's brother is soon to die for a murder he did not commit. Mary, played by Myrna Loy, keeps the news from her grandfather and hurries North. Bob Carlton in Sing Sing prison tells his sister that only two persons could have done the shooting for which he was convicted. One is Steve, who has stood by Bob all through his trial, and the other is Handsome Joe Handley. Handsome Joe—Conrad Nagel's part—has a way with women, but when Mary seeks the two men out at a cabaret it is Steve who makes the greatest impression on her.

The handling of the story keeps the

audience wondering which man is the real criminal and which is the one Mary cares for. Craft is matched against craft in Mary's battle for her brother's life, with a realistic pistol fight between the police and underworld characters, satisfactorily ending both the film and the suspense of the audience.

For the general audience.

(Warner—7 reels)

Good Time Charlie

Directed byMichael Curtiz
FeaturingHilary Oland
.....Helene Costello
Story "The Rainbow Chaser" by Darryl S. Zanuck

A ROMANCE of the stage. A ne'er-do-well actor brings up his daughter to be an actress after her mother has been killed in an accident caused by a friend. In later years, the daughter is married unhappily to the son of the false friend, who has become a famous producer. The girl's father learning the truth concerning the producer and his worthless son, attempts to murder the older man but is unsuccessful. Later when the daughter has made a name for herself in Europe she returns to find her father, who has sacrificed everything for her, in an old actors' home. She rescues him and his life-long pal. A very well directed and acted picture with the interest sustained.

For the family audience including young people.

(Warner—7 reels)

A Hero for a Night

Directed byWilliam Craft
FeaturingGlenn Tryon
.....Patsy Ruth Miller
Original screen story by Harry O. Hoyt

A CLEVER comedy of an ambitious youth who wants to make the trans-Atlantic flight in his home-made aeroplane. At the moment when things look darkest for the youth, his sweetheart and her father are in the plane and it finally leaps into the air and they are off. Knowing nothing of navigation, they have the surprise of their life when they land in Russia and find that the flight has been followed by the whole world making the girl's father a millionaire and the boy famous. The comedy is well sustained and

girl. A good clean comedy with bright subtitles and one which holds the interest.

For the family audience including young people.

(Universal—6 reels)

A Texas Steer

Directed byRichard Wallace
FeaturingWill Rogers
Play by Charles Hoyt

AN amusing satire on Congressmen in the Will Rogers fashion. Will Rogers as a popular ranch owner in Texas, is made Congressman and bringing his wife and daughter to Washington they attempt to enter the society of the Capitol. Louise Fazenda plays the outlandish wife of the ranchman and she and Will Rogers are a good pair.

For the family audience including young people.

(First National—8 reels)

The Wizard

Directed byRichard Rosson
FeaturingEdmund Lowe
Novel "Balaoo" by Gaston Leroux

IT is a notorious fact that any bright young reporter can solve any mystery which a thick headed detective has muddled up. A crazed anthropologist who has grafted a human head upon a gorilla may think himself pretty smart, but how could he forget that the last edition must contain the solution of the murders which he has committed through the agency of his man-ape? Edmund Lowe gives him a big handicap by spending all his spare time ogling the heroine, but even then he has no chance. The plot is replete with many thrills calculated to give you the creeps, and innumerable trick doors and subterranean chambers, and everything ends happily with a big fight between the reporter and the gorilla.

For the family audience including young people.

(Fox—6 reels)

The Wreck of the Hesperus

Directed byElmer Clifton
FeaturingVirginia Bradford
.....Frank Marion

Poem by Henry Wadsworth Longfellow

A ROMANCE of sea life. A sea captain is bringing his motherless daughter to a home he plans to make for her, only to find that in his absence his fiancée has been tricked into marrying a rival. Broken hearted he returns to the sea and later tries to keep his daughter from marrying a relative of the one who has saddened his life. But the sea takes its toll and the old sea captain goes to his death, while the boy and girl are reunited. An interesting story with some water shots which are good although the storm scenes are poorly directed.

For the family audience including young people.

(Pathe—7 reels)

EXCEPTIONAL PHOTOPLAYS

Wild Geese

(Page 7)

For the family audience including young people.

The Golden Clown

(Page 9)

For the general audience.

Uncle Tom's Cabin

(Page 10)

For the general audience.

NON-FEATURE SUBJECTS

Busy Bodies

(Spotlight Series)

Showing games and exercises.

For the family audience including children.

(Pathe—1 reel)

Early in the Mornin'

Poem by Edgar Guest

Illustrated poem—lovely scenes at sunrise.

For the family audience including children.

(Guest Poetic Jewels—1 reel)

Lights and Shadows of Sicily

(World We Live In Series)

Interesting travelogue of the natural scenery and ruins of Sicily.

For the family audience including children.

(Fox—1 reel)

Models in Mud

(Lyman H. Howe Hodge Podge)

Clay models of various nationalities, well done.

For the family audience including children.

(Educational—1 reel)

The Moose Country

(World We Live In Series)

Some excellent shots of moose in their native element.

For the family audience including children.

(Fox—1 reel)

*Pathe Review No. 49

Waifs of the White Sands; Hawaii's Flower Personalities by Arthur C. Pillsbury; From Soup to Nuts—Bronx N. Y. Zoo.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 50

Silver Spinners, silversmiths; Flower Lakes of Florida; Nautical Novelties.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 51

An Old-Time Playground, China; Crystal Magic; Wooden Fairy Tales; Bathroom Art, soap sculpture.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 52

The Rider of Death Avenue, New York City; Lilies, Serpents and Hobgoblins by Arthur C. Pillsbury; Bazaars of the Black Empire, Africa.

For the family audience including children.

(Pathe—1 reel)

SHORT COMEDIES

Africa Before Dark

(Oswald Cartoon)

Clever cartoon of the Lucky Rabbit hunting in darkest Africa.

For the family audience including children.

(Universal—1 reel)

Dog Heaven

FeaturingOur Gang

The troubles of a bull dog in a good comedy of the gang and their dog.

For the family audience including children.

(Metro-Goldwyn—2 reels)

*Empty Socks

(Oswald Cartoon)

The Lucky Rabbit the night before Christmas at St. Vitus' Orphanage.

For the family audience including children.

(Universal—1 reel)

Ko-Ko's Quest

Out of the Inkwell Cartoon.

For the family audience including children.

(Paramount—1 reel)

Milk Made

Krazy Kat cartoon.

For the family audience including children.

(Paramount—1 reel)

The Ol' Swimmin' 'Ole

(Oswald Cartoon)

The Lucky Rabbit at the Ol' Swimmin' 'Ole.

For the family audience including children.

(Universal—1 reel)

Putting Pants on Philip

FeaturingStan Laurel

Good comedy—how a Scotch youth is welcomed in America.

For the family audience including young people.

(Metro Goldwyn—2 reels)

Toddles

FeaturingBaby Gloria Roche

Toddles and her dog spend a day together.

For the family audience including children.

(Paramount—2 reels)

Uncle Tom's Crabbin'

(Pat Sullivan Cartoon)

Felix the Cat in a caricature of Uncle Tom's Cabin cleverly foils Simon Legree.

For the family audience including children.

(Educational—1 reel)

Wild Puppies

Juvenile comedy of a spirited battle with regular trenches and lots of vegetables for ammunition.

For the family audience including children.

(Fox—2 reels)

A SWEDISH engineer, Gustav E. Gooes of Stockholm is said to have improved his method of treating moving picture films for the purpose of strengthening them. In his first method the liquid was applied to both sides of the film but the improved method gives better results by treating only the dull side. Consequently, it has been possible to reduce the cost of about 4 or 5 ore per meter. It is stated that the life of a new film treated by this method is increased by about one-half. Mr. Gooes maintains a laboratory near Stockholm where he has treated many of the feature films that have been shown in Sweden this year.

TWO amateur operators of Kenner, La., have perfected an invention which, they claim, entirely removes the danger of fire from films on which the light is permitted to remain too long. The inventors are Asparo Pizzuto and Joseph Lentini. Their invention is known as "The Motion Picture Protector," and a patent has been applied for. They claim that films will not ignite under the exposure light when the device is used, no matter how long the light remains on the celluloid films, whether in motion or stationary. Their invention, they say, permits the light to be focused on the film for hours and even days at a time without burning the films, whereas, they say, under the method now used if the arc light is allowed to remain on a celluloid film even for a few seconds ignition results.

Harvard University Cooperates with Pathe in Science Series of Films

HARVARD University has definitely entered the field of visual education through the medium of motion pictures. As a result of a contract between Harvard and Pathe Exchange, Inc., of New York, the University will prepare series of pictures dealing with different scientific subjects, to be known as the Pathe Science series.

Although these pictures are destined primarily for university, college, and school uses, they will be appropriate for the theatre, the church, the club and other social organizations. These series, when completed, will be distributed through Pathe's thirty-three branch offices all over the country. The first of the series will be ready for distribution by January 30, 1928.

The contract, which extends over a five-year period, was signed by President A. Lawrence Lowell, of Harvard, and Elmer Pearson, first Vice-President of Pathe. As Pathe has been cooperating with Yale University through the distribution of the "Chronicles of America" series for four years, this contract means that Pathe now has the cooperation of the two oldest universities in the United States.

Only one branch of science, Anthropology, the study of mankind, is especially mentioned in the contract. However, the Division of Geology has also decided to participate in this work and has a series of pictures in the course of preparation. Dr. Kittery F. Mather, of this Division, and Dr. Ernest A. Hooton, of the Division of Anthropology, are heading a committee which will supervise the preparation of the pictures.

After representatives of the two Divisions have selected film which they consider of value, graduate students will classify, cut, assemble and title the various pictures in the series. A workshop has already been set up in the Peabody Museum at Cambridge and two graduate students in anthropology and one in geology are already at work.

The agreement may be extended to include other departments of the University for similar cooperation with Pathe Exchange, Inc., in their respective fields.

The Pathe Science Series will be of a dual nature. One set of pictures will be made for use in universities and colleges. These will be of a highly technical nature and the supervision of the heads of the various departments will assure scientific accuracy. They will follow closely the courses in the various subjects as given at Harvard. University authorities feel that this series will be of the greatest value to other educational institutions, especially small colleges unable to support large scientific divisions, but which are eager to present these subjects to their students.

The second series will be for use in grade and high schools. They will be scientifically accurate and prepared with the same care as the series for university use, but will be edited so that they can be used in connection with school courses in geography. Outlines of such series have already been prepared by the Divisions of Anthropology and Geology. The former has in mind several series: the first will deal with physical conditions and life on the different continents, showing varying types of mankind, and the habits, customs, homes, industries, flora and fauna of the different parts of the earth; the second will show the different types of man and the criteria by which they are differentiated; the third will demonstrate how different people adapt or fail to adapt themselves to their environment.

The division of Geology is working on seven pictures dealing with this subject in a manner which will be of interest to school children. The subjects treated are shore lines and shore development, vulcanism, or the study of volcanos, the work of ground water, glaciers, the mechanical work of the atmosphere, the work of running water, and the cycle of erosion. The last mentioned shows the slow but tremendous effect running water has on even the most durable substances.

From the profits accruing to Pathe from the distribution of these films a special fund will be created for the more extensive production of pictures for educational uses and for assistance in financing with Harvard scientific expeditions in different parts of the world.

AMONG the regulations to be enforced by a recent decree in Greece regarding the operation of motion picture theatres is the following concerning the attendance of children. No admittance shall be allowed into public motion picture theatres to children of both sexes aged below ten years inclusive; children aged 11 to 15 inclusive may only be admitted if accompanied by their parents or guardians or an authorized adult. These regulations do not apply to special educational films or films approved as being suitable for families and children. Transgressors of these regulations shall be punishable by a fine or personal arrest up to three months or both.

PLANNING to make films a definite part of the educational system in Moscow, the Soviet has started work on a theatre there exclusively for children. The major part of the children's program will consist of films of nature studies, pictures of scenic and topical interest, and fairy stories. One floor of a big studio will be set aside for the production of these films. The development of this department is expected to result in a supply of interesting subjects particularly adapted to requirements of juveniles.

BETTER FILMS ACTIVITIES

The Christmas Children

By MRS. NEWTON C. WING

Mrs. Wing who is Chairman of Children's Matinees of the Atlanta, Ga., Better Films Committee, has sent us this story of her Committee's Christmas Party given for one thousand needy children in December, 1926. We bring it to our readers at this time because it carries so much of the spirit of Christmas, and because it may have valuable suggestions for other Better Films Committees in their Christmas plans for this year.—Editor's Note.

IT is 9 a. m. Saturday morning, December 21st, and busy cleaners are putting the last touches to the brass railings and the mirrors of the beautiful Howard Theatre. A group of motherly looking women stand in the lobby, smiles of welcome on their faces and love in their hearts. An air of expectancy prevails.

9:05, the first guest enters, bashful, modestly clad, but with face shining with soap and water. Behind her comes a mother and four little ones, the youngest a babe in arms. One small ticket, saying, "The Atlanta Better Films Committee Invites you to the Christmas Party" admits all six.

Their eyes open wide, and "Santa Claus" they cry. They know there is one this year. He gave them warm clothing, toys and goodies for the first time in their hungry little lives. In they go, past the Santa Claus House where for three weeks the children attending the regular matinees given by the Better Films Committee, have placed gifts for these needy ones, learning so willingly the lesson, "it is more blessed to give than to receive". The hurrying hundreds this day are not so ragged as at past parties, for the film members, aided by generous Atlantans have seen to that, and have distributed to them, everything in the line of clothing and Christmas gifts that they possibly could need. "Now for the Christmas party", they think, as kindly Boy and Girl Scouts show them to their unaccustomed seats.

9:30, the lights grow dim; the curtain rises on a burst of Christmas music and the Girl Scouts, all in red coats and hoods, are welcoming their guests with carols. Presently all are singing, tired mothers and children together. The curtain falls and there flashes on the screen an "Our Gang Comedy". Following, Santa appears again, this time on the stage, accompanied by six real reindeer. Excitement reigns.

He departs and there is a hush as the velvet curtains part, disclosing the tableau of "The Nativity". A clear angelic voice sings, "Holy Night", while the tiny Christ Child waves his little hands in the cradle.

Celestial lights play upon the Virgin Mother, the Angels, the Wise Men, and the Shepherds, while the organ peals forth triumphantly as the curtains fall together. And last, to bring these little ones an hour of merriment, appears a film of fun, with that Prince of Comedians, Harold Lloyd. Bursts of laughter show that even the mothers are forgetting themselves in the land of make believe.

11 o'clock, the scene dissolves, the lights come on, and the Christmas party is over. Not quite over though, for a big bag of candy awaits the out-stretched hand of every child as the crowds pass out. The Christmas committee says the last goodbye. They have worked for weeks in collecting and distributing the gifts, so that no one would have an empty stocking, and on the Saturday previous, while one group was conveying the gifts to the schools for distribution, the matinee committee had entertained 2000 of the regular matinee children with this same program. Therefore, with good consciences they could depart for their own homes, and their own loved ones, filled with the spirit of loving and giving.

THE Parent-Teachers Association of Bound Brook, N. J., is arousing interest among the mothers and teachers of the community in the question of motion pictures as they affect the young people. At the invitation of Mrs. T. C. Yeandle, Review Member of the National Board of Review, who is a former resident of Bound Brook, an invitation was extended by Mrs. Charles Hoagland, President of the Parent-Teachers Association to the National Board to bring the plan of a community Better Films Committee before the Association. Mrs. Bettina Gunczy, the Better Films Secretary, spoke before the monthly meeting on November 22nd, in the Washington School. The plan of selection as stressed by the Better Films National Council, that is a knowledge of which are the best and most worth while pictures both for grown people and for young people, seemed to the interested hearers to be a workable idea. The Association hopes to gain the cooperation of the local exhibitor for special children matinees. Some important better films work is likely to result from this community, as Somerville, N. J. the neighboring city, has also been showing interest in better films through the Parent-Teachers Association. Several weeks ago, representatives from many local organizations were called together by Mrs. Horace A. Vanderbeek, President of the Parent-Teachers Association, to have the community better films plan brought to them by a speaker from the National Board.

THE Woman's Club of Paterson, N. J. has formed a Motion Picture Committee to keep the Club members informed of the best in motion picture releases, so that they will not only be getting the most in the way of good motion picture entertainment, but will be helping in the movement for getting better pictures by a discriminating attendance upon the best of the present day production. Miss Imogene Neer, is Chairman of the Committee and at her invitation the Better Films Secretary from the National Board brought before the Committee, on November 10th, the details of the Community Better Films Committee as worked out by the Better Films National Council, such as publishing and posting the Guide to Selected Pictures, gaining the cooperation of the theatre manager and the schools in arranging special children's shows and family programs. It is the hope of this committee to extend its efforts in interesting the other organizations of the city in the formation of a Better Films Committee which will be made up of representatives of many activities.

If after reading on page three of this magazine about the Annual Conference and Luncheon of the National Board you wish to attend, and we hope that you do, kindly fill out the blank below. Registration for the Conference is \$5.00, this includes the Luncheon. Luncheon tickets alone are \$3.50. A fee of \$.75 per session for the Conference meetings may be paid at the door by those unable to attend all sessions.

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to cover Motion Picture
Conference Registration
(\$.00, including Annual Luncheon)

Waldorf-Astoria Hotel, New York
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My check for \$..... to cover

..... Luncheon tickets
(\$.50 each, seats in order of reservation)

Waldorf-Astoria Hotel, New York
City, January 28th, 1928.

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The National Board of Review of Motion Pictures

Through its BETTER FILMS National Council and Department

composed of

Associate and cooperating members and Affiliated Better Films

Committees throughout the country, is—

ENCOURAGING a study of the motion picture as a medium of entertainment, instruction and artistic expression.

BRINGING to the attention of the public the better pictures, classified according to their type-of-audience (age and group) suitability, and cooperating with the exhibitors in encouraging support of the finer pictures.

EMPHASIZING the fact that the majority of motion pictures are not made for children, but that the motion picture is a form of entertainment directed at its fullest expression toward mature audiences, and must be encouraged as such if its highest artistic, entertainment and educational possibilities are to be realized. But also recognizing the fact that certain films are definitely suitable for boys and girls, and sponsoring selected programs for Junior matinees.

ESTABLISHING in the minds of the public the fact that the only fair and effective way of bringing public opinion to aid socially in the entertainment, artistic and educational development of motion pictures is through the constructive methods of the Better Films movement—namely, selection and classification, and enlisting community support of the better pictures.

NATIONAL BOARD OF REVIEW MAGAZINE

(Combining "Exceptional Photoplays," "Film Progress" and "Monthly Photoplay Guide")

Vol. III, No. 1

January, 1928



Menelaos sees Helen making a new conquest in "The Private Life of Helen of Troy" (page 8)

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New Year's Resolutions

One not to be overlooked is to attend The National Board of Review

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Contents for January, 1928

Understanding the Motion Picture	3
He Knows What He Wants and He Does It <i>Douglas Fairbanks is Interviewed by</i> <i>Alice Belton Evans</i>	4
"The Story of the Films"	6
<i>Exceptional Photoplays</i>	
The Gaucho	7
The Private Life of Helen of Troy	8
The Forty Best Pictures of 1927	10
Selected Pictures Guide	11

FEATURES

Beau Sabreur	London After Midnight
Brass Knuckles	Love
Coney Island	The Opening Night
The Crowd	Two Flaming Youths
The Gay Defender	The Warning
The Grip of the Yukon	West Point
The Haunted Ship	The Wizard of the Saddle

NON-FEATURE SUBJECTS

Art Treasures of the Vatican	Nature's Cathedral
Crowned Heads	New York's Sweetheart
Family Frolics	North of Suez
The Goose Girl	The Old Woman of the Wood
Keeping Fit	Perfume and Nicotine
Little Snow White	Rose of Killarney

SHORT COMEDIES

All Set	Ko-Ko the Kid
Dad's Choice	Ko-Ko's Kink
Felix the Cat Hits the Deck	Leave 'Em Laughing
Felix the Cat in Behind in Front	A Low Necker
Gridironed	Rival Romeos
	Smith's Burglar



Better Films Activities	14
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Understanding The Motion Picture

THE Thirteenth Annual Luncheon and the Fourth Annual Motion Picture Conference, forthcoming events, under the auspices of the National Board, promise to be occasions of great interest to all for the subject "The Understanding and Interpretation of the Motion Picture According to Present Day Standards" is to be treated from a variety of angles by prominent speakers with many activities.

Professor Max Reinhardt, the world's most famous stage director now about to begin the making of motion pictures in America, will give for the first time his opinions on the motion picture. Congresswoman Florence P. Kahn, of California, who as a member of the House Committee on Education, made an extensive study of the motion picture at the time of the Congressional hearings on the Upshaw Bill for Federal censorship, will contribute valuable information based on this investigation. Dr. John H. Finley, Associate Editor of the "New York Times," who is identified with a number of important social organizations including the National Child Welfare Association, Council on Immigrant Education and the Cooperative Social Settlement Society, will speak from vast experience in the field of social work. James R. Quirk, Editor of the magazine "Photoplay," promises to disclose some amazing effects of motion pictures on film devotees all over the world.

A notable novelist will be present in the person of Martha Ostenso, author of "Wild Geese," the prize novel which has recently been made into an outstanding film. The motion picture angle to be presented by Dr. Louis I. Harris, Commissioner of Health of New York City, is health and the effect of the motion picture house. Dr. George W. Kirchwey, well known criminologist, formerly Dean of the Law School of Columbia University and former Warden of Sing Sing, will speak on recreation and motion pictures. Ex-Governor of Maine, Carl E. Milliken, now secretary of the Motion Picture Producers and Distributors of America, will speak from

the standpoint of public relations work and the inside problems of the industry.

The international aspect of the motion picture will be discussed by Dr. John Herman Randall, Editor of the "World Unity Magazine," well known for his affiliation with the Community Church of New York City. Mr. Richard W. Saunders, Comptroller, Paramount Famous-Lasky Corporation, will present some of the ever-absorbing information about motion picture production. A noted author and lecturer, Mrs. Ida Clyde Clarke, who is often called "The Feminine Will Rogers," is certain to contribute from her study of motion pictures something both entertaining and stimulating. Alexander Bakshy, the foremost European motion picture critic and author of many books on motion pictures, will speak from long research and study of the subject. Some of the new and interesting developments in non-theatrical films will be presented by Mrs. Elizabeth Dessez, Director of the Educational Department of Pathe Exchange. Mr. Frederick Wynne-Jones, President of Ufa Pictures, the American branch of the great German film company which has sent many fine actors and pictures to the American screen, will talk on the motion picture as an entertainment and Mr. James O. Spearing, former motion picture critic of the "New York Times" is to discuss the cinema as an art.

The educational value of the motion picture will be presented by Dr. Joseph J. Weber, of the Teaching Film Staff, Eastman Kodak Company, one of the pioneer users of the motion picture as a means of education. Speaking along this same line will be Dr. J. F. Montague of Bellevue Hospital, who has tested and proven the value of the motion picture in surgery and medicine.

Mrs. Florence Strauss, Scenario Editor of First National Pictures will bring to the Conference interesting information on the sources of motion picture story material. The exhibitors' relations with

(Continued on page 10)

He Knows What He Wants and He Does It

Douglas Fairbanks Is Interviewed

By ALICE BELTON EVANS

Miss Evans who was formerly with the National Board of Review is now on the west coast and from this studio story it appears that she is getting first hand motion picture information.—Editor's note.

DOUG is much better satisfied than Mary with what the public lets him do upon the screen. Because it is just what he wants to do. His pictures are the romantic as opposed to the realistic kind—he likes to view life in terms of romance. He portrays the superman, which portrayal expresses his own inner urge.

"I am emotional," he admitted, "and imaginative. The imaginative, the creative person is emotional. The real thinkers of our day are the scientists; they have to be imaginative in order to discover. And the greatest thrills lie in scientific discoveries, because they get you nearer and nearer to fundamentals.

"Give me a scientist any time to spend an evening with when I want to get ideas. My brother, Robert Fairbanks, is an engineer and he is never at a loss for new and interesting things to tell me because he has himself adventured in the vast fields of science.

"Of course, the research worker, the person who knows where to find out anything you want to know, is mighty important; we have them in this studio. But you can get any number of them. It's the person who both knows a lot, and has the big, creative mind, who is rare."

"Will you always do the kind of pictures you have been doing?" I asked.

"Yes," he replied, "because that is the way my mind works. I know the fellow I portray upon the screen has no counterpart in life. At the same time, he might have. And I am always careful not to violate probability in the working out of my plots. Assume that my superman exists, then what happens might really happen to him."

I persisted.

"Mr. Fairbanks, have you ever considered making some picture quite different from any you have ever attempted?"

Doug took a cigarette from his case, laid it across the backs of the fingers of his left hand, tapped that hand with his right, and the cigarette jumped and inserted itself deftly between his teeth. What

wouldn't any small boy have given for those few seconds beside him?

The cigarette in place—"Yes," he declared.

"Some years ago I considered making a film picturing the earth 5,000 years hence. And last summer when I was in England I discussed with H. G. Wells the possibility of his coming over and helping me with it. Only we decided it would have to be 20,000 years hence. We have hesitated because that would be such a stupendous undertaking. We would have to get the ultimate in everything—in physics, in chemistry, in astronomy, psychology, in every department of knowledge."

"What would be the central idea of the story?" I queried.

"I think," he replied, "instead of its being a conflict between individuals, it would have to be between forces—between the forces of the super-civilization which has been evolved, and the call for a simpler life as expressed in some superman who feels that civilization has gone too far and who demands a return to the almost forgotten pleasures of our day—a return to the time when happiness can come from smelling a flower or looking at a sunset."

"According to what Wells has written about *Metropolis*," I observed, "he does not have much opinion of that German attempt to picture the future of the world."

"Indeed no!" Fairbanks ejaculated. "His articles are a needed antidote to the excessive praise which has been lavished on German films. The Germans have the technical side of picture making wonderfully developed, it is true, but they can not approach us in their dramatic handling of stories for the world market. In the German films there is almost always lacking that something of universal appeal which you do find in the American films—spirit, characterization, momentum, originality, or what you will—but it is something, and it's what accounts for the greater popularity of the American film everywhere."

A new kind of IT, I couldn't help thinking; who will help to define it?

"Do you know," he continued, "that my *Thief of Bagdad* played in the Scandinavian countries at the same time as *Siegfried*, and in spite of the latter being a Scandinavian epic, it was outdistanced every time.



"Of course American films lead!" he burst out. "Why, I believe that this is the Renaissance, the Elizabethan Age of motion pictures, and the center of it is America. And it's just because we are in it, and it is all around us, that we do not know it. People seldom do recognize greatness when they live in it. I believe that centuries hence students of motion picture art will be pointing back worshipfully to its flowering in this era. And I believe that those who are responsible for its reaching such heights now, may go down in motion picture history as the great ones."

The telephone rang for him and he went over to the instrument still holding forth with enthusiasm on this Golden Age of Motion Pictures. After all, the 'phone call was nothing. The party who had wanted him was not there! "That's a funny habit these studios have," Doug remarked. "Calling you, and then not being able to locate the person who wants you." No wonder all film celebrities are guarded by secretaries when sometimes even Douglas Fairbanks is fetched to the 'phone for nothing.

"Could you tell me what are some of the hardest things you have ever had to do in your pictures?" I then asked.

With alacrity he shot back:

"The love scenes. I dread them."

"Yet in your next picture, I understand, you will

have two women opposite you instead of one as heretofore. Do you have to make love to both?"

He grinned, "Yes, I'll have to."

When you see Doug in *The Gaucho*, have a tear of pity for him!

In addition to mustering up his nerve for the love scenes, he is practising two hours every day on the new feats he must perform in this film in throwing the bolas, which on the pampas serve the purpose of the lasso famed in the North American plains.

"How did you come to write *The Gaucho*?" I asked. "Were you ever in South America?"

"One does not have to go to South America to set a story there," he answered. "You can get a pretty good idea of what it is and of what might happen there, from what you hear and read. And then for accuracy on details and atmosphere, there are the research workers and special authorities I use on every production. Many of the scenes will be taken on my new place, Rancho Zorro.

"But as for writing it, you know my stories are not written out in any detail before shooting. When we start production I have really nothing more than the idea, the characters, the general structure, the big scenes of the story in my mind. The picture is developed directly with the camera. That is the way to get a real motion picture instead of just a picturization.

(Continued on page 10)



The Story of the Films

“THE Story of the Films” is a book that has come into being largely through the efforts of Mr. Joseph P. Kennedy who is at the same time responsible for the editing of what is essentially a compilation of lectures given by fourteen prominent figures in the motion picture industry before the Harvard Business School during the spring of 1927. Most probably it is the fruition of a double impulse on his part.

The first impulse led Mr. Kennedy, now president of the FBO Pictures Corporation, to concentrate his efforts upon the distribution and making of pictures. As a financier of nation wide contacts he must have heard many tall stories about the extravagance, the inefficiency and the general lack of business methods that were rampant in the motion picture industry. We imagine also that Mr. Kennedy did not enter the industry as a reformer or merely for his better health. At any rate he stayed in it and in a very short time put FBO very much on its feet as a going concern. He must have found himself in a position to discount some of those tall stories about the sins of the industry as well as to see that some of the charges were acknowledged by the industry, which at the same time was calling fervently for remedies.

Now Mr. Kennedy is the result of a certain training and a certain environment. He is a man of marked business ability with a background of culture. He is peculiarly fitted to understand an enormous activity like the motion pictures which is part business and part art. He harks back to an institution which in a way sounds almost as funny as the movie business. For think of Harvard University, founded on a purely theological basis, granting degrees in the arts and doctorates in abstract philosophy, suddenly turning over vast funds and activities to a business school where accounting and business management are the main points of emphasis. And yet perhaps Harvard was merely responding to a need of modern life which the movies had been unconsciously reflecting: the fusion of the business of thinking and feeling with the business of living: art and business.

At any rate it is pleasant to think that Mr. Kennedy's second impulse was to lead the industry back to the well-springs of whatever has sprung forth out of him in his human as well as his commercial relations with the industry. And the fusion which he contemplates and which is embodied in the foundation is essentially sound: that young men of the highest business training should be encouraged to apply their talent and training to the motion picture industry as much as to any other industrial or financial activity, and that the Fine Arts Department of

Harvard University should give an honored place to motion pictures side by side with the other arts.

This scheme of interaction between Harvard University and the motion picture industry was also ardently fostered by Mr. Will H. Hays, president of the Motion Picture Producers and Distributors of America, as part of his general policy of furthering the standard of motion pictures. With his co-operation the full quota of speakers to make this first course of lectures possible was soon attained.

Taken together these addresses fully substantiate the often repeated theory that the complete story of the rise and development of the motion picture industry is the grandest scenario of them all. It is a romantic melodrama with a vengeance with a full fledged villain doing full time work in the guise of the Motion Picture Patents Company and Mr. William Fox as the St. George to slay this particular dragon. Sometimes a morbid censorship activity crept up like an evil fairy to put a curse on the new infant art in its very cradle. Some of it is frankly sob stuff. Several of the speakers obviously mistook the occasion for an opportunity to do some sales talk while others again, like Mr. Earle W. Hammons, of Educational Pictures, Inc., honestly registered a failure of their original intention with a hope of its ultimate realization, and again others gave purely technical expositions of particular business problems.

At least the leaders of the industry have spoken, often with disarming frankness, and they stand upon their record. One fact emerges. These men, for the most part, are acutely conscious of most of the faults and accusations hurled at them; they have thought all around the more intricate aspects of problems which cocksure critics on the side lines have not even contemplated.

This book is heartily recommended to all members of the National Board of Review and to all affiliated groups. It will answer a great many questions which continually find their way to this office. Mr. Hammons tells why a lot of pictures labelled “educational” are nothing of the kind; people would not look at educational pictures and he was not willing to make them at a loss. Other producers tell why good pictures often fail and admittedly bad pictures sometimes reap a huge success. Often you may draw your own conclusions.

There is no reason why the idea inaugurated by this book should not continue to bear fruit. There is the problem of inertia. The great leaders of the industry will not automatically gravitate to Harvard a second time and the best pictures of the year will not naturally find their way to the archives of the Fogg Museum. To a considerable extent, the initiative will have to come from Harvard. A. B. K.

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WALTER W. PETTIT
M. R. WERNER

A department devoted to an impartial critique of the best in current photoplay production. Each picture before being listed, is thoroughly discussed by a volunteer committee composed of trained critics of literature, the stage and the screen, who are the sponsors of this department. The printed reviews represent the combined expression of this committee's opinions. The reviews aim to convey an accurate idea of the films treated, mentioning both their excellencies and defects, in order to assist the spectator to view the productions with increased interest, appreciation and discrimination. The reviews further try to bring to the attention of the reader of special tastes or interests, or of severely limited time for recreation, those photoplays which genuinely contribute to the art of the screen.

SECRETARY AND DEPARTMENT EDITOR

ALFRED B. KUTTNER

The Gaucho

Directed by.....F. Richard Jones

Photographed byTony Gaudio

The Cast

The GauchoDouglas Fairbanks

Mountain GirlLupe Velez

Girl of the ShrineGeraine Greear

Eve Southern

Ruiz, the UsurperGustav von Seyffertitz

Usurper's First LieutenantMichael Pavitch

Gaucho's First LieutenantCharles Stevens

The PadreNigel de Brulier

Victim of the Black DoomAlbert MacQuarrie

Original screen story by Elton Thomas.

THE annual screen offering by Douglas Fairbanks, actor-producer extraordinary, arrives with all the eclat of a springtime circus coming to town to gladden the hearts of young and old. More than any other type of cinematic entertainment his pictures partake of the thrill and expectancy, the curiosity about new worlds which endears the circus to all of us.

Douglas Fairbanks is indeed a one man circus who gives a three times three ring performance and then jumps through all the rings at once the way Will Rogers jumps through a double loop of his twirling lariat. He outroars the lions, dwarfs the giraffes and makes the best jugglers and sword swallows look foolish.

That is, of course, no mean achievement. Yet it is precisely what the circus strives to do with each succeeding year. It announces new and unheard of animals, fresh acts of daring or of skill and makes you wonder why the ancients were so unimaginative as to be able to think of only nine wonders of the world when it is quite obvious that ninety-nine would be much more like it. That is part of the circus racket. It goes a long way.

After a while, when we become wiser about the ballyhoo, we may notice that the lions are our same old moth eaten friends, that the dazzling lady trapeze artist is the mother of several more than

usually bouncing boys and that the sword swallower relishes a plate of beans. But in the long run that doesn't matter. We have grown old only to want to grow young again and the younger generations who are going to the circus for the first time with us have become part of our enjoyment. The circus goes on forever.

So, apparently, does Douglas Fairbanks. He is still going strong in *The Gaucho*. It is a brand new circus as well as the same old circus with lots of new trimmings. Douglas Fairbanks knows that within the limits of the particular kind of entertainment, which he has set himself to guarantee or your money back, every new picture forces his hand just as every circus must bring something new. But he is not anywhere near the end of his rope. When you might have thought so he changed his rope to a whip and now he has changed the whip to a pair of bolas. It is characteristic of all three of these instruments of offence and defence that they have a pretty long range.

Again, in *The Gaucho*, he is a romantic young adventurer, a dare-devil among men and a man whom women adore while he takes them none too seriously though always, in the end, most monogamously. And here again he is fulfilling the psychological function which he has set out to fill among the world's super-entertainers. And we may well believe that he does so both because he likes to play that kind of part and because he is shrewdly correct in his surmise that millions of people all over the world like to imagine themselves in similar parts as indomitable masters of fate.

It is notable that in Fairbanks pictures there is little place for long and heavy love scenes. In an interview in another part of this issue he confesses that he dislikes love scenes and that he finds them the hardest of all to play. That again is a correct feeling in regard to the type of picture for which Douglas Fairbanks stands. It contains too much of the rush of action, of the impatience for accomplishment to allow the hero to linger long over the "soft allurements" of love. In its healthy muscular

an everyday sense seems real to us. This the screen, it seems, can do beyond the power of any other medium; why it can do it remains its most important enchantment. The ridiculous, mad, pudgy horses in the paintings of Salvatore Rosa given the movement of motion pictures would doubtless, on the instant, become believable. Golden-haired Helen of the Greeks, fabulous and immortal, launching her thousand ships, set in motion on the screen in so fair a casting of the part as that giving her representation in the person of Maria Corda—a Helen, buying expensive dresses, appeasing her vanity, and annoying her good husband—at once becomes knowable. All of which is to say that *Helen of Troy*, but slightly cinematic, nevertheless bears fresh witness to the power of the motion picture. More than in any specific attainment of importance as a production, its virtue lies in the speculation it newly affords as to what is important in penetrating the magic of the cinema.

As for the production itself, aside from this consideration, modern studio facilities have given us an adequate representation on a movie-imaginary scale of the ancient cities of Troy and Sparta; ingenious background touches, such as the living frieze which breaks into rhythmic movement beyond where Helen and Paris stand in their courtship scene, lend here and there not a little distinction; the acting of the cast, with the exception of Miss Corda, is pleasantly, sometimes crassly, in the mode of the ultra naturalistic school of both stage and screen—many, we are sure, will think Miss Corda's Helen lovely and awake and reassuring, since her Helen is a delightfully flesh and blood creature, troubled and amused, after a romantic woman's fashion, by the small matters that destroy love's illusion and make life mundane; the satire on war and its cause is jocosely to the point, although we cannot accept Odysseus, Achilles and Ajax even in their burlesque disguise; the flippant treatment of the great theme is broadly humorous, a little out of good taste at moments, rather hearteningly Rabelaisian in one or two places.

To compensate those who may tend to cavil at bringing the immortal story so far down out of the golden air of poetry and antiquity, there is the sequence where the Trojan horse is dragged through the midnight gates of the city. You see it emerge slowly, relentlessly—a great wooden creature as tall as the dark walls, a veritable citadel in which you know many men are hidden. Here is a breathless moment when the film reaches up to the legend, to the sly colossus of an impending tragic event. We believe it is the most convincing representation of the Trojan horse on record. Again the screen has made an event, hazy in the imagination, swiftly clear and convincing. One turns then from this modern cynical version back to that noble tale of the city

turned to flame and desolation after its ten years of an epically withstood siege, and then one wonders—if one is inclined to wonder about motion pictures at all. Suppose the magic of the medium were set to work on that splendid stuff of the imagination, to give, through cinematic dynamic impact, a renewal of visualization to the old story in this most panoramic of all forms of expression? Suppose it should create out of its legend-illusion the illusion of reality itself—so that Achilles and his Myrmidons swept over the bloody plain again, and Hector was dragged around the walls of the city, and Helen in beauty gone haggard watched the ruin, and the old Priam tore his gray hair amid the sparks of his burning town?

It is true that Professor Erskine's "The Private



Life of Helen of Troy", made over into a skillful film, while it takes that story as its basis and really succeeds in making us think for a moment that it all happened differently, entirely avoids, except for the brief intrusion of Odysseus' tremendous and credible horse, seizing on the legend itself and making us believe in that. This the cinema could do.

(Produced and Distributed by First National.)

The Forty Best Pictures of 1927

IN accordance with our established custom we are again publishing a list of the forty best motion pictures of the past year. This list is compiled from the Exceptional Photoplays and Selected Pictures already on record in our regular reports. It reflects the judgment of our review committees plus that of the Exceptional Photoplays Committee, and aptly illustrates the selective work of the Board. It is important to remember that it represents a group opinion of a body of people who are looking at pictures year in and year out from the point of view of national entertainment and national taste. For that very reason individual critics, whether professional or amateur, may not always agree with these selections. But if the Board is correct in its assumption that it represents a cross section of our national taste, more people are likely to agree with this list in the long run than with the list of any single individual.

Most of the pictures are cited for all around excellence, but some only for particular merit of acting, plot or setting. The listing is alphabetical and the order does not indicate preference as to merit.

The Boy Rider—F. B. O.
The Cat and the Canary—Universal.
Chang—Paramount.
Flesh and the Devil—Metro-Goldwyn Mayer.
The Forbidden Woman—Pathe.
The Gaucho—United Artists.
The King of Kings—Pathe.
Les Miserables—Universal.
London After Midnight—Metro-Goldwyn-Mayer.
Love—Metro-Goldwyn-Mayer.
The Love of Sunya—United Artists.
The Loves of Carmen—Fox.
Madame Wants No Children—Fox.
The Magic Flame—United Artists.
Man, Woman and Sin—Metro-Goldwyn-Mayer.
Manon Lescaut—Ufa.
Metropolis—Paramount.
The Moon of Israel—F. B. O.
The Music Master—Fox.
No Man's Law—Pathe.
The Patent Leather Kid—First National.
The Potters—Paramount.
The Private Life of Helen of Troy—First National.
Quality Street—Metro-Goldwyn-Mayer.
Resurrection—United Artists.
The Rough Riders—Paramount.
Service for Ladies—Paramount.
Seventh Heaven—Fox.
Soft Cushions—Paramount.
Stark Love—Paramount.
Sunrise—Fox.
Two Arabian Knights—United Artists.
Uncle Tom's Cabin—Universal.
Underworld—Paramount.
The Way of All Flesh—Paramount.
White Gold—Pathe.
Wild Geese—Tiffany.
Wings—Paramount.
The Woman on Trial—Paramount.
The Yankee Clipper—Pathe.

During the past year the National Board has also viewed a number of foreign pictures of outstanding

artistic merit, which have not yet had very wide distribution in this country. They are here listed as a supplement to the forty best.

Carmen—Eastern Film Corp.
Chronicles of the Gray House—Ufa.
Crime and Punishment—M. J. Gourland.
Power of Darkness—M. J. Gourland.
The Street—M. J. Gourland.

(Continued from page 3)

the public are to be presented by Mr. Leo Brecher, Director of the Plaza Theatre, New York City. Mr. Brecher lends his aid to children's matinees and other activities which build good will for the theatre and give to it an influential place in community life. The community movement for encouraging the high type of motion pictures will be presented by Professor Leroy E. Bowman of Columbia University, Executive Secretary of the National Community Center Association. The determination of facts and fallacies which explain the National Board as a research bureau carrying on investigation into the social aspects of the motion picture covering a period of two decades will be discussed by Wilton A. Barrett, Executive Secretary of the National Board of Review. Dr. Horace M. Kallen, of the New School for Social Research, will speak on the psychological foundations of censorship.

A forum session will be devoted to the activities of the Better Films movement in which representatives from various organizations and Better Films Committees will talk of their work and will lead discussions on the different phases of the problems and accomplishments.

A unique evening event has been planned to take place at the Fifth Avenue Playhouse.

It is hoped that all our readers who can will attend and will bring to the attention of their friends both the Conference and the Luncheon, events which will have something of interest to give either to the serious student of the motion picture or to one who merely wishes to be entertained.

(Continued from page 5)

"I am very positive," said Fairbanks. "Everyone is positive who has followers. If you advance an idea with a lot of 'perhapses' and 'it seems', people generally aren't going to pay attention to you. You may be right, and the other fellow who's so awfully sure the other way may be dead wrong, but he will get the crowd. And what's more, if you do not believe in your idea yourself, of course you will never succeed in doing anything with it. I'm sure about my superman being a perfectly reasonable and desirable and possible creation, so the people flock to see him."



SELECTED PICTURES GUIDE

Review Committee

Consists of approximately 250 trained members representative of widely varied interests who volunteer their services for the review of pictures.

A department devoted to the best popular entertainment and program films. Each picture is reviewed by a committee composed of members from the Review Committee personnel. Their choice of the pictures listed is based upon principles of selection developed through long study of what constitutes a good picture from the standpoint of entertainment value. The findings form a composite opinion of each committee's views and upon this opinion are based the short reviews and audience recommendations of the pictures appearing in this department. These reviews seek to bring to the reader an unbiased judgment of the pictures most worthy of popular theatre patronage and most helpful in program building for special showings of selected entertainment films.

Department Staff

ALFRED B. KUTTNER
FRANCES C. BARRETT

Editor

BETTINA GUNCZY

"SELECTION NOT CENSORSHIP—THE SOLUTION."

Key to Audience Suitability

General audience (composed principally of adults). Pictures primarily interesting to adults—but pictures not ordinarily recommended for boys and girls may be included in the list if the presentation is not objectionable for them.

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classification.

*—Pictures especially interesting or well done but not necessarily "exceptional."

Beau Sabreur

Directed by.....John Waters
Featuring.....{Gary Cooper
 {Evelyn Brent

Novel by Percival Christopher Wren

ROMANCE of Algiers. A young swordsman infatuated by the ladies is reprimanded by his uncle, General de Beaujolais of the French Army in Algiers, and is sent on a dangerous mission to the desert, after he has taken a solemn vow never to look at a woman but to live and die for his country. There he encounters adventure and romance and torn between love and duty, he is faithful to his duty and is rewarded by winning, in the end, the love of a young American girl, a journalist, who has gone through thrilling adventures with him.

For the family audience including young people.

(Paramount—7 reels)

Brass Knuckles

Directed by.....Lloyd Bacon
Featuring.....{Betty Bronson
 {Monte Blue

Original screen story by Harry Gates

A MELODRAMA of the underworld interestingly told. The daughter of a man sentenced to life imprisonment is entrusted to the keeping of a pardoned prisoner. After a number of thrilling esca-

pades he reforms and eventually wins the love of the young girl. Monte Blue and Betty Bronson work effectively together.

For the general audience.

(Warner Bros.—7 reels)

Coney Island

Directed by.....Ralph Ince
Featuring.....Lois Wilson

Original screen story by J. J. O'Neill

A ROMANCE of Coney Island. The young owner of a giant roller coaster is fighting heavy odds against a syndicate which is attempting to get control of the coaster. Assisted by his sweetheart and her father, the young man is prepared for an attack by the hirelings of the syndicate. The riot squad arrives in time to arrest the trouble makers, and the young man and his sweetheart are left in happy possession of the coaster. The atmosphere of the island with the unceasing motion and the ever whirling crowd is well portrayed.

For the family audience including young people.

(F. B. O.—5 reels)

The Crowd

Directed by.....King Vidor
Featuring.....{Eleanor Boardman
 {John Murray

Original screen story by King Vidor and John Weaver

THE CROWD is an interesting study of an amiable failure who always thinks his ship will come in some day without ever realizing that he is nowhere near the water front of success. When by chance he wins a five hundred dollar prize for an advertising slogan instead of going out and thoroughly learning the advertising business he is promptly convinced that such good luck will remain with him. He can always make a little money but never enough to properly support his wife. He is just one of the crowd of hopefuls, personally charming, disarmingly amiable, but not made for success. He drives his wife to despair but she cleaves to him and refuses the offer of her family to return to them. The picture is a convincing character study and both John Murray and Eleanor Boardman do excellent work in it.

For the general audience.

(Metro-Goldwyn—9 reels)

The Gay Defender

Directed by.....Gregory La Cava
Featuring.....Richard Dix

Original screen story by Grover Jones

A ROMANCE of old Mexico with Richard Dix in a new role. A wealthy ne'er-do-well is trapped by the leader of a band of outlaws and evidence points to him as the murderer of his fiancée's father. He escapes and secretly helps the people who are being robbed and driven out of their homes by the bandit, until he is able to capture the bandit and prove his innocence.

For the family audience including young people.

(Paramount—7 reels)

The Grip of the Yukon

Directed by.....Ernst Laemmle
Featuring.....{Neil Hamilton
 {Francis X. Bushman

Story by William MacLeod Raine

A ROMANCE of the frozen North. An old man crazed by the desire for gold, is accidentally killed by two strangers. Afraid to confess because they are unknown to the community the two men take possession of the old man's mine. All goes well until the daughter of the old man not hearing from her father for some time comes to live with him. The people in the small town can give her no word of her father who has disappeared, and she stays at the hotel until her money gives out and she is forced to join the other girls in the dance hall. From there she is rescued by the two young men who have both fallen in love with her. Later they confess what has happened but are exonerated of any wrong doing.

For the family audience including young people.

(Universal—7 reels)

The Haunted Ship

Directed by.....Forrest Sheldon
Featuring.....{Dorothy Sebastian
 {Tom Santschi

Story "White and Yellow" by Jack London

A TENSE drama of the sea. The Haunted Ship owned and sailed by a cruel master brings fear and horror to whatever port of the world it sails. Strange things occur on board and ter-

rrible cries arise from the hold of the ship. Vengeance finally overtakes the cruel master and when the crew mutinies and the ship sinks he is caught like a rat with the man he had in irons for fifteen years and they are drowned together. A tale of horror but interesting and full of suspense.

For the general audience.
(Tiffany—5 reels)

London After Midnight

Directed by.....Tod Browning
Featuring.....Lon Chaney
Original screen story by Tod Browning

AN interesting mystery story. A well-known hypnotist stages a dramatic scene on the site of a murder which took place five years earlier. Using his hypnotic power, he re-enacts the scene through the medium of vampires and so causes the real murderer to reveal his crime. The story is tense and the acting is excellent. The effect rendered by the use of vampires is eerie and the whole story is of an unusual nature.

For the mature audience.
(Metro-Goldwyn—7 reels)

*Love

Directed by.....Edmund Goulding
Featuring.....Greta Garbo
John Gilbert

NOVEL "ANNA KARENINA" by Leo N. Tolstoi "ANNA KARENINA" on which this picture is based, was of course largely occupied with the love of Anna for Lieutenant Wronsky, an officer of one of the crack regiments of St. Petersburg in the days of the Czars. But it also dealt copiously and fascinatingly with Russian high society and gave an unforgettable cultural picture of Tolstoi's times. This picture deals exclusively with the central love intrigue and resolves itself into a series of love scenes, scenes of renunciation and scenes of self-sacrifice. It is a fine solo performance for Greta Garbo, seconded by Mr. John Gilbert. Essentially therefore, it is a fan picture. But discriminating picture goers who have heard one poet say that love is all and another that love is enough, may be inclined to add that love is too much.

For the mature audience.
(Metro-Goldwyn—8 reels)

The Opening Night

Directed by.....E. H. Clifford
Featuring.....Claire Windsor
John Bowers
Magazine story by Albert Payson Terhune

A DRAMA of sacrifice for love. A wealthy theatrical producer has shown his heroism on a sinking ship by giving his place in the boat to a child. When he sees his wife and child in a vision he is overcome at the thought of all he is losing and donning woman's attire by this ruse is saved. Branded a coward by the people in the town where the survivors are landed, he lies at the

point of death for months. Returning to his home, he finds that he has been reported dead and that his wife has always loved another. Not until he sees her married does he give up hope, and dies a broken-hearted man.

For the general audience.
(Columbia—6 reels)

Two Flaming Youths

Directed by.....John Waters
Featuring.....H. C. Fields
Chester Conklin
Original screen story by Perch Heath

W. C. FIELDS is most amusing as the head of an itinerant circus stranded in a small town with no funds to pay his hungry performers. The sheriff of the town, impersonated by Chester Conklin, is suspicious of him especially when he makes up to the fair proprietress of the hotel. Both men engage in a quixotic rivalry to obtain fifteen hundred dollars to raise the mortgage on the hotel for her. Fields puts on a circus show including his famous juggling act, while the sheriff is after him on the erroneous idea that he is an escaped convict for whom a reward of fifteen hundred dollars has been offered. Fields earns the money through the unexpected popularity of his show, while the sheriff captures the real convict by mistake. But the fair proprietress of the hotel has meanwhile solved her difficulties by marrying the holder of the mortgage.

For the family audience including children.

(Paramount—6 reels)

The Warning

Directed by.....Geo. B. Seitz
Featuring.....Jack Holt
Dorothy Revier
Original screen story by L. Lucey and N. M. Kitchen

DRAMA of the English Intelligence Service. Hong Kong is the center of a band of smugglers known as the Brotherhood. Several members of the English Intelligence have disappeared and in order to capture the smugglers, a man is sent to join this band. Because of the secrecy imposed upon him he is misjudged by the girl he loves, but after the capture of the smugglers explanations are made and the man and girl are united.

For the general audience.
(Columbia—6 reels)

West Point

Directed by.....Edward Sedgwick
Featuring.....William Haines
Original screen story by Raymond L. Schrock

A ROMANCE with a background of the historical site where the leaders of our army are trained. A smart aleck enters West Point and wonders how West Point ever got along without him. After three years of rough treatment he finally realizes the importance of West Point and that he is only a small cog in the

great machinery. With the help of the daughter of the hotel keeper he makes good and finds happiness and satisfaction in serving his country and gains his reward when the girl tells him she loves him.

For the family audience including children.

(Metro-Goldwyn—9 reels)

The Wizard of the Saddle

Directed by.....Frank Howard Clark
Featuring.....Buzz Barton
Original screen story by Frank Howard Clark

THE popular young western actor in a story of claim jumping. A small boy and his pal stake a claim but give it up when they discover that an old man and his daughter have staked the claim. When a band of counterfeiters come and make trouble for the old man, the boy and his friend come to the rescue. A secret service man posing as a surveyor also comes to the rescue and falls in love with the girl. The counterfeiters being captured and the claim protected the young boy and his pal leave the old man and the girl to the care of the secret service man, and start out to look for another claim.

For the family audience including children.

(F B O—5 reels)

EXCEPTIONAL PHOTOPLAYS

The Gaucho

(Page 7)

For the family audience including young people.

The Private Life of Helen of Troy

(Page 8)

For the general audience.

NON-FEATURE SUBJECTS

Art Treasures of the Vatican

(World We Live In Series)

Interesting views of the Vatican art treasures, sculpture and painting.

For the family audience including children.

(Fox—1 reel)

Crowned Heads

(Sportlight Series)

Review of world champions of the major sports.

For the family audience including children.

(Pathe—1 reel)

Family Frolics

(Sportlight Series)

Showing a number of families all of whose members are active in sports.

For the family audience including children.

(Pathe—1 reel)

The Goose GirlFairy Tale by Wilhelm Karl Grimm*

The story of the beautiful princess who is made to be a goose girl through the plotting of her wicked maid, until the prince recognizes her and makes her his wife.

For the family audience including children.

(Red Seal—3 reels)

Keeping Fit

(Spotlight Series)

In praise of daily exercise.

For the family audience including children.

(Pathe—1 reel)

Little Snow White*Fairy Tale by Wilhelm Karl Grimm*

Story of the jealous step-mother princess who tries to have the little girl princess killed because she is more beautiful.

For the family audience including children.

(Red Seal—3 reels)

Nature's Cathedral

Scenic of the Rockies.

For the family audience including children.

(Pathe—1 reel)

New York's Sweetheart

Scenic of the Statue of Liberty and the many changes that have come over New York since she was installed thirty-seven years ago.

For the family audience including children.

(Educational—1 reel)

North of Suez

An interesting travelogue done in color.

For the family audience including children.

(Tiffany—1 reel)

The Old Woman of the Wood*Fairy Tale by Wilhelm Karl Grimm*

Story of the good and evil prince who are both bewitched until the princess releases them by overcoming the wiles of the old woman of the wood.

For the family audience including children.

(Red Seal—3 reels)

Perfume and Nicotine

(Ufa Production)

Showing how perfume and nicotine are grown and later manufactured.

For the family audience including children.

(Metro-Goldwyn—1 reel)

Rose of Killarney

Romance of a Baron and an Irish peasant girl. Done in color.

For the family audience including children.

(Tiffany—1 reel)

SHORT COMEDIES**All Set**

Comedy—after prodigious efforts to get dressed for the opera, husband and wife find that the tickets are not for that night.

For the family audience including children.

(Educational—1 reel)

Dad's Choice

Comedy in which Dad violently opposed to his daughter's unknown suitor, is cleverly inveigled into helping the elopement.

For the family audience including young people.

(Paramount—2 reels)

Felix the Cat Hits the Deck

(Pat Sullivan Cartoon)

Felix the cat can handle a pack of cards with rare skill, but the cards come to life and give him a merry chase.

For the family audience including children.

(Educational—1 reel)

Felix the Cat in Behind in Front

(Pat Sullivan Cartoon)

Felix goes to war to get fed and becomes a hero.

For the family audience including children.

(Educational—1 reel)

Gridironed

(Krazy Kat Cartoon)

Krazy Kat as a football hero wins against the opposing team.

For the family audience including children.

(Paramount—2 reels)

Ko-Ko the Kid

(Out of the Inkwell Cartoon)

Ko-Ko seeks the fountain of youth.

For the family audience including children.

(Paramount—1 reel)

Ko-Ko's Kink

(Out of the Inkwell Cartoon)

For the family audience including children.

(Paramount—1 reel)

Leave 'Em Laughing

Slapstick of a bad case of tooth ache with comic fear of the dentist and an overdose of laughing gas.

For the family audience including children.

(Metro-Goldwyn—2 reels)

A Low Necker

An unrideable race horse allows a fat and comical girl to ride him to victory—she has never ridden before and finds it very hard to keep her seat.

For the family audience including children.

(Fox—2 reels)

Rival Romeos

(Oswald Cartoon)

The Lucky Rabbit goes a courting and so does his rival.

For the family audience including children.

(Universal—1 reel)

Smith's Burglar

Comedy in which a man is forced to rob his own home.

For the family audience including children.

(Pathe—2 reels)

AN editorial entitled "City Life Without Movies" which appeared in the Brooklyn Daily Eagle following the Chicago motion picture strike, contains a very sane observation on the place of the motion picture exhibition in present day life. It says:

"Chicago has just gone through a strike of workers employed by motion picture theatres sufficiently effective to close most of the movies for days. No doubt there are plenty of persons who fail to see anything alarming in a situation of this kind, but that is a superficial view. To eliminate movies from city life without putting something in their place would be serious in the extreme.

"Much has been said about the demoralizing effect of motion pictures, especially upon the young. Now and then some youthful crime is traced directly to a picture in which acts of violence have been suggested by scenes depicted on the screen. Yet these are isolated cases. To balance things one has to consider what the millions of persons who now spend their time in the comparatively harmless movie theatres might be doing if they lacked that diversion.

"That Satan finds mischief for idle hands is not an obsolete maxim. Idle minds, as well as hands, easily become restless. Lacking some form of popular diversion, the idle minds of city people who live a more or less dull existence, despite the high tension of modern civilization, would become a profound problem. The movies are a logical provision for a human weakness that has become more marked as life has become more complex. In a carefully regimented existence the demand for some form of vicarious living is imperative. Nero provided the masses with bread and circuses. Modern industrialism provides the masses with bread, but that is not enough. It remains for the movies to provide not only the thrills of the circus but the emotional outlet for unromantic and undemonstrable city life."

Motion Picture Conference

Waldorf-Astoria Hotel

January 26th-28th

Auspices National Board of Review

BETTER FILMS ACTIVITIES

See a Movie and Live Longer

BY KATHLEEN CROWLEY

Miss Crowley is Director of the Girls' Club of Waterbury, Conn., and as such has done very valuable work in the community. One of the most important of her undertakings has been the Motion Picture Health Programs. Every community has its health problem, and Miss Crowley's method may be a solution for other communities.—Editor's Note.

AFTER two years of searching and a friendly but none the less thorough study I discovered how to make the movies work for me. This was not done by staying away from the movies nor standing on the side lines making faces or hurling verbal brickbats at them.

Years of service as a member of the National Board of Review and an acquaintance with some of the producers in New York City as well as some knowledge of the way motion pictures are made gave me a working knowledge of the great good the motion pictures can do. Therefore when Columbia University sent me to Waterbury to organize and direct the Community Work of the Waterbury Girls' Club it was only a short time after my arrival that I began to plan how and when the motion picture would fit best into our program.

My first task was to meet the Managers of our local theatres and have them know that sometime every week they would find me an interested spectator in their house. At first they were suspicious and rightly so. Sooner or later every motion picture manager is forced to meet members of some local uplift society whose chief stock in trade is criticism, and with this not the slightest idea of the difficulties which beset him nor with any constructive plans which the good doer and manager might work out together for the community as a whole. Least of all do these amiable people have any notion of taking time to study the motion picture. All they are sure of is they are dissatisfied. So are we all more or less. At the same time why criticize when we can offer understanding and help.

From our experience here it would seem to me that any recreation program which fails to use motion pictures somewhere in its activities is failing to use one of the best tools in its trade. Here in Waterbury our Community recreation program is one followed by a great number of the well regulated, up-to-date city wide systems. However in studying the children who came daily knocking at our doors it was plain to be seen that Health Education needed much emphasis. The schools were doing their part but our job was not only to reach the youngsters but the grown-ups as well.

In any industrial center such as the "Brass City" there is always a large foreign population whose customs and backgrounds differ greatly from ours. The majority of these people are anxious and willing to learn, but crowded living conditions, poverty and ignorance keep them from taking advantage of our community life. And to reach these people as well as thousands of others we took advantage of the "lure of the Movies".

The first bit of cooperation we received from the motion picture managers was when they all agreed, managers of small neighborhood houses and managers of the large down-town theaters as well, to run for us one health film each week. At first this cooperation was extended because of their wish to help in the Community program of the Girls' Club but they soon found that the health picture was good for business and they believe it disseminates valuable health news to their patrons.



Last August we had our first Child Health Motion Picture performance to which all of the mothers of Waterbury were invited. No admission fee was charged. We took over the Capitol, one of the neighborhood theaters, for the morning of August 4th and five hundred foreign born mothers came to enjoy, to learn and to do. The pictures shown, covered prenatal care, care of the baby, care of the pre-school child and nutrition and care of the teeth. In order not to make the program too one-sided we used one feature film, *Nanook of the North* and one comedy.

The cost of procuring these Child Health films and of financing the Child Health Motion Picture performance is paid with money contributed by the Waterbury Girls' Club and the Lions' Club of Waterbury. The Health Officer of the City, the Visiting Nurses, the Health Department Nursing Staff, the School Nurses and the agents of the Metropolitan Life Insurance Company cooperated in the distribution of tickets for the Child Health Motion Picture performance. The newspapers gave excellent publicity and the manager of the Capitol Theater charged only a nominal fee to cover the operator's

time, lights, etc. In addition to this the pastors of two churches whose membership is largely foreign born announced the program and urged the women of their congregations to attend.

That the idea of the Health Motion Picture has taken a firm hold here manifests itself on all sides. It is without doubt the most complete example of cooperation of all agencies in a community to put over a Health program. When I arrive at the theaters now with my films the managers first question is not, "What is it?" but "When do you wish to have it run?" The teachers in the public schools say that it is helping them in their work. The president of one of our local concerns, one of the largest in the world asked for an advanced copy of our program in order that it may be advertised in the shops. The three large brass companies, Scovil, American Brass and Chase Brass Company place posters on the gates through which their employees enter and leave the factories. These posters give the name of the film and the theater where it is to be shown.

The following comments on our programs speak for themselves. *Mrs. A. A. Crane*, Chairman of the Children's Home Commission and president of the Leavenworth Foundation. "The Child Health Motion Picture performance was one of the most interesting I have ever seen. The films contain valuable lessons and their showing proved beyond a doubt that this is the very best way of reaching our foreign born groups."

Dr. James L. Moriarty, Chairman of the Kiwanis Club Committee on Crippled Children and an orthopedic surgeon of note:

"The showing of Health films in Waterbury has my interest and approval. The whole family goes to the movies and the whole family therefore is benefited. Health motion pictures come under the banner of preventative medicine. Go right on showing them and good luck to you!"

Dr. Edward J. Godfrey, Health Officer of the City of Waterbury wrote:

"The use of the motion picture in the field of Public Health Education is one of the most significant developments in the Community Work of Waterbury. *Mrs. H. S. Coe*, President of the Connecticut League of Women Voters: "Permit me to congratulate you and encourage you in the work the Girls' Club is doing in showing Child Health Motion Pictures. Waterbury has such a mixed foreign born population who do not take time to read that pictures must do much to instruct them. I would have liked to have seen such pictures when I was a girl and I get much from them even now. Your work must make for a better generation and a better city in which to live. Keep on!"

Miss Marion Pilling, Acting Supervisor, Visiting Nurses Association: "The Health Motion Pictures shown here in Waterbury are sure to be a vital means of bringing health facts to many. Lectures, talks and posters can do a great deal but the picture lessons is always the most successful." *Mrs. Mary C. Kilmartin*, Chairman, Social Service Committee League of Women Voters.

"The Health Motion Pictures which have appeared so regularly in Waterbury the past year as well as the special Child Health Motion Picture performances are added proof of the great value of the motion picture in the education of all classes of people."

Miss Jennie Heppel, Supt. Henry Sabin Chase, Memorial Dispensary:

"I want to thank you for bringing to Waterbury the Health Motion Pictures. They are the finest health lessons we have had here and also ones that our patients can understand without the aid of an interpreter or further explanation. I trust we may have more of them in the future."

The program will go on. So many requests were received for a repetition of the films used on Child Health Day that two theaters are to be taken over on Sunday afternoons this month in different sections of the city and Pastors and Service Clubs are to tell all they can to attend them.

You may wish to know how the films are chosen. The Metropolitan Life Insurance Company have a compilation of motion picture films on Health subjects which is very valuable and helpful. State Departments of Education also have long lists of films which may be obtained, some free of charge, for others a nominal fee is charged. However, we do not show any film without first seeing it ourselves and here we find another splendid example of friendly cooperation. Night after night the operators of many of the theaters remain after the 10:30 performance is over and the audience on the way home. Then the Health films are run off and from these men who give this extra time so cheerfully after their long day as well as the managers I have received many valuable suggestions.

The fun of planning for the showing of the Health films and for the Child Health Motion Picture performance has been mine. That this sort of program would be valuable in any community is my earnest belief. In carrying out the work I learned again and again how anxious and willing the average motion picture theater manager is to help and how pleased he is when he finds that his theater can contribute something of value to the community of which he is a part. I also discovered that the producing agents can forget fixed charges for films when they are convinced that the organization calling upon them for their cooperation is planning something worth-while.

Our plan is not perfect by any means. During the coming months it is to be tried out on a larger scale. We know that the motion picture has an important part to play in educating the public in more healthful ways of living. "The child born today may expect to live longer than the child did who was born a century ago. There is every reason to believe that the child of tomorrow may expect a longer life than the child of today." Therefore with all of our efforts directed towards this end for another year at least the movies and I are to be partners.

Thrift Week Picture Suggestions

BETTER Films Committees arranging special programs will find a variety of subjects for Thrift Week. This week is to be observed January 17th-23rd and is divided into special days—Bank Day, Budget Day, Life Insurance Day, Own Your Home Day, Pay Your Bills Promptly Day, Share With Others Day and Safe Investment Day. The following picture suggestions may help in planning programs for these days which seem to cover every point in a campaign for frugality and thriftiness. There is little doubt an observance of the lessons of these pictures would make for a Prosperous New Year.

CHECKMATED—Methods of protecting money, from early coins to the present day. Closes with a cartoon on thrift. 2 reels. DeFrenes and Felton, 60 N. State St., Wilkes-Barre, Pa.

DON'T CHEAT YOURSELF—The Department of Weights and Measures gives a practical demonstration to the housewife of methods employed by unscrupulous dealers. ¼ reel.

HINTS FOR HOUSEWIVES—Butter Substitutes, Egg Preservation, Fireless Cooker, Food Value of Milk, Iceless Refrigerator, Meatless Meat Loaf, Soap Making. Each subject ¼ reel.

MAKING A MINT OF MONEY—U. S. Mint in operation. ½ reel.

MONEY, OLD AND NEW—Work inside the N. Y. Sub-Treasury. ¼ reel.

Above four are distributed by Bray Screen Products Inc., 130 W. 46th St., New York, N. Y.

AN EPIC OF THRIFT—Showing the advantages of a savings account. 1 reel. East New York Savings Bank, 1118 Eastern Parkway, Brooklyn, N. Y.

EVERYBODY'S FRIEND—A story of the use and value of life insurance. 1 reel.

WHAT MIGHT HAPPEN—Simple home folk story of what might happen if you leave loved ones unprovided for. 1 reel.

Above two are distributed by Pictures Service Corp., 71 W. 23rd St., New York, N. Y., or 217 W. Illinois St., Chicago, Ill.

THE GREAT IDEA—"Own Your Own Home" propaganda, features "the most perfect house in America." Atlas Educational Film Co., 1111 S. Boulevard, Oak Park, Ill.

THE HOUR GLASS—An appeal for insurance protection and what one large insurance company does for its members. 3 reels. Modern Woodmen of America, Rock Island, Ill.

THE LAZY DOLLAR AND THE BRIGHT CENT—A lesson in money values. 1 reel. Worcester Film Corp., 130 W. 46th St., New York, N. Y.

MODERN BANKING—Daily routine of bank business. 1 reel. Edited Pictures System Inc., 130 W. 46th St., New York, N. Y.

MONEY TALKS—Tells the story of a mortgage and of Prudence "mortgage bonds". 1 reel. Prudence Co., 331 Madison Ave., New York, N. Y.

MRS. BROWN VERSUS THE HIGH COST OF LIVING—How one woman made her household budget cover every day's requirements. Suggestions regarding selection and preparation. 1 reel. Society for Visual Education Inc., 327 S. LaSalle St., Chicago, Ill.

THE REWARD OF THRIFT. 3 reels. Homestead Films, 732 S. Wabash Ave., Chicago, Ill.

THE STORY OF THE SAVINGS BANK BOOK—A lesson of thrift in the romance of two young people who found security in a bank account. 1 reel. National Motion Picture Bureau, 25 Pemberton Sq., Boston, Mass.

TO MARKET, TO MARKET—Types of Public Markets and how the housewife economizes by using them. 1 reel. U. S. Dept. of Agriculture, Washington, D. C.

MR. CARL B. ADAMS, Photoplay Critic of the "Cincinnati Enquirer," was the speaker at the meeting of the Cincinnati Better Motion Picture Council held at the public library on December 12th. Belief that the cinema requires and is beginning to obtain better actors than the speaking stage, was expressed by Mr. Adams. He analyzed the three factors in both types of play—actor, scenery and audience. The speaking stage helps out a mediocre actor, provided he has a fine voice, but in movies he is dependent entirely on facial and bodily expression. The scenes supplied by the movie stage are incomparably more varied than those of the average three or four-act play. The audiences differ also, sometimes widely. The movie, Mr. Adams said, is essentially a social art appealing to masses of people. Its theme must be as nearly universal in appeal as possible.

Miss Gertrude Avey of the public library staff gave a short talk in explanation of a group of books on motion pictures which she had on display. The president, Mrs. John Malick, presided at the meeting.

BETTER FILMS SERVICE

ARE you interested in knowing which are the better motion pictures, the ones worthy of your patronage, and, from a source of pre-lease review, results of the findings of 250 volunteer review members?

THE NATIONAL BOARD OF REVIEW MAGAZINE issued monthly, will give you this information currently through its Exceptional Photoplays and Selected Pictures reviews. It carries also articles of general interest on motion pictures. **\$2 a year.**

The selected pictures of the year are accumulated in the annual **Selected Pictures Catalog.** 25c.

Many feature pictures have especial interest for specific occasions, and these pictures supplemented by the best in non-feature or educational films, are compiled by the **Better Films National Council** into various helpful lists for program building.

Selected Book-Films	10c.
Historic and Patriotic Pictures.....	10c.
Religious Pictures	10c.
Holiday and Special "Weeks" lists (each).	5c.

For communities wishing to organize their local activities into definite groups for the promotion of the better films movement there is available the **Motion Picture Study Club Plan.**

National Board of Review of Motion Pictures

70 Fifth Avenue

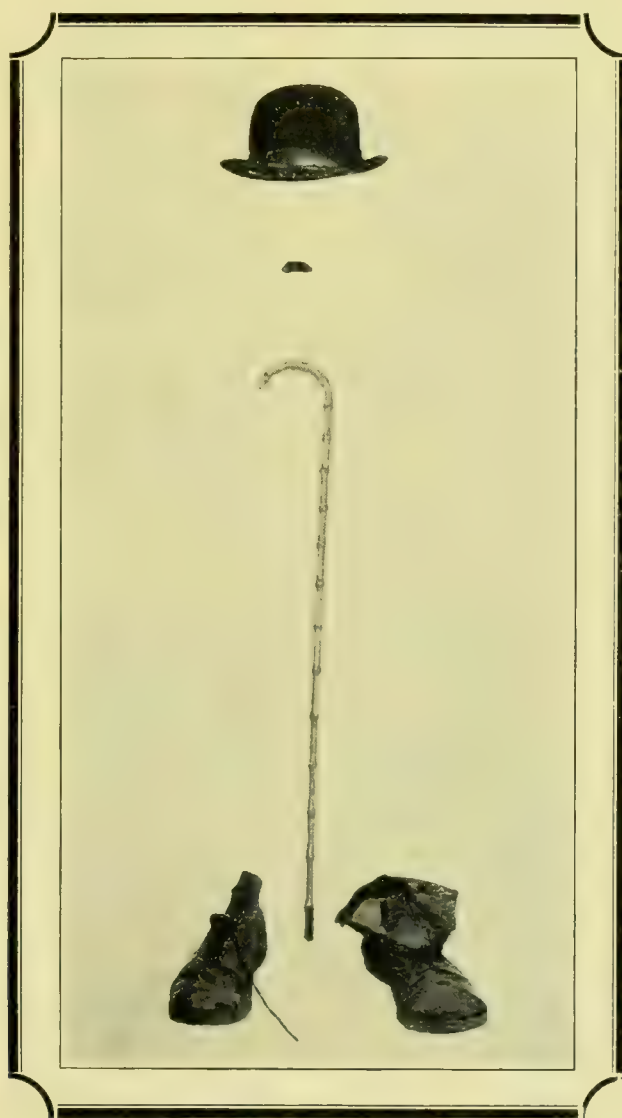
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(Combining "Exceptional Photoplays," "Film Progress" and "Monthly Photoplay Guide")

Vol. III, No. 2.

February, 1928



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"Kind Hearts Are More Than Coronets"

"The conference was full of inspiration and help to me. Some of the addresses I shall remember a long time. It's the energizing effects of such a meeting together that gives it a lasting quality. My confidence and belief in the ideas and ideals the Board stands for are increased and embodied more tangibly for me. My congratulations and thanks to you for making the conference possible."

Mrs. Harry G. Gosser, Chairman, Better Films Committee, Rutherford, N. J.

"I wish to congratulate you upon the success of the Conference, upon the splendid attendance and the worth while programs, and I feel certain that everyone felt the time and effort well spent."—*Mrs. Newton D. Chapman, Chairman, Committee on Better Films, National Society of the D. A. R.*

"I want to tell you how much I enjoyed the Conference. It was very valuable to me, working in the commercial end of the business, to realize the value and importance of films from the educational and social angle."—*Mrs. Florence L. Strauss, Scenario Editor, First National Pictures Corporation.*

"This was my first Conference, and I left it with a clearer and more definite understanding of the work to which I expect to devote my time. I rather flattered myself that I had some knowledge of pictures (gained by practical experience) but I came away realizing my great limitations, and the debt we as club women owe to the National Board of Review."—*Mrs. Walter Willard, Chairman, Division of Motion Pictures, State Federation of Pennsylvania Women.*

"Please accept my congratulations on the Motion Picture Conference. The program was well planned, interesting and educational."—*Mrs. Myrtelle W. Snell, Secretary-Treasurer, Better Films Committee and City Amusement Inspector, Birmingham, Ala.*

"I certainly obtained a much broader and better vision of the whole motion picture industry by attending the Conference."—*Mrs. J. A. Granbery, Contemporary Club of Newark, N. J.*

"I derived much benefit and enjoyment from attending the Conference, and shall continue my work with renewed enthusiasm. To those of us working so closely with our own state and our own local problems a conference, such as the National Board of Review Conference, is most helpful."—*Mrs. George C. Harrison, Chairman, Division of Motion Pictures, Rhode Island State Federation of Women's Clubs.*

"I think there is no doubt that this year's Conference was the best one the Better Films National Council has ever held. In fact, I think it was probably the best motion picture conference I have attended anywhere. You had such a diversity of subjects on your program covered in an interesting way."—*Mrs. Elizabeth Richey Deszcz, Director of the Educational Dept., Pathe Exchange, Inc.*

"I would like to say that it was a great pleasure and privilege to be at the Conference. I learned a great deal and am most happy to belong to this great group. If enthusiasm gained is an asset, then I can assure you I must be an asset."—*Mrs. Charles T. Owens, State Chairman, Better Films Committee, Pennsylvania D. A. R.*

"Taking it as a whole, I think it is the best Conference that has so far been held."—*Mrs. Harriet Hawley Locher, Director, Dept. of Public Service and Education of the Stanley Company of America.*

Contents for February, 1928

Screen Visions

Professor Max Reinhardt 3

Exceptional Photoplays

The Last Moment 5

The Circus 6

The Last Command 7

Sadie Thompson 9

Selected Pictures Guide 10

FEATURES

Beware of Married Men	A Race for Life
The Broken Mask	Sailors' Wives
Chicago After Midnight	Sharp Shooters
The Divine Woman	The Shepherd of the Hills
The Dove	The Siren
Finders Keepers	Sorrell and Son
French Dressing	Stand and Deliver
Gentlemen Prefer Blondes	Stop That Man
The Leopard Lady	13 Washington Square
Love and Learn	The Valley of the Giants
The Night Flyer	Wallflowers
The Noose	The Wife's Relations
The Pinto Kid	The Wild West Show
	Without Orders

NON-FEATURE SUBJECTS

Amazing Lovers	Pathe Review No. 3
Arkansas Traveller	Pathe Review No. 4
Bucking the Handicap	Pathe Review No. 5
Children of the Sun	Pathe Review No. 6
Cups and Contenders	Pathe Review No. 7
Frolics in Frost	Pathe Review No. 8
Head Hunters of Ecuador	Pathe Review No. 9
Jungles of the Amazon	Recollections of a Rover
The Lady of Victories	Rubbernecking
Pathe Review No. 1	Star Shots
Pathe Review No. 2	Versatility

SHORT COMEDIES

Bright Lights	Ko-Ko's Germ Jam
Buster's Whippet Race	Ko-Ko's Kozy Korner
Calling Hubby's Bluff	Rainy Day
Hidden Money	The Smoke Scream

Better Films Activities 14
Conference
Resolutions

National Board of Review Magazine

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Screen Visions

By PROFESSOR MAX REINHARDT

We feel highly honored to be able to present to our readers Professor Max Reinhardt's address as delivered at the Thirteenth Annual Luncheon of the National Board of Review on January 28th. This is Professor Reinhardt's first extended statement since his arrival in this country on the subject of motion pictures and represents a profound and poetic vision of the future of the screen.—EDITOR'S NOTE.

I HAVE been requested to address this large and distinguished audience on the subject of my personal attitude towards motion pictures. I frankly admit that I approach my task with some reluctance, because in all art and especially in this silent art the best advice to the artist is: "Don't talk, create". It seems to me that nowadays artists are talking too much about their medium instead of expressing themselves in it. If I nevertheless accept this flattering invitation to address you here today, it is mainly because an organization like the National Board of Review, with its commendable record in behalf of motion pictures, has the right to ask for the cooperation of anyone who looks upon the screen as a major artistic force of unprecedented influence and has its development at heart.

For many years I have been following the astonishing progress of motion pictures with passionate interest. As yet I am still standing on the opposite shore and I speak here only as a man of the theatre. For that reason I am perhaps looking through a telescope at many things which may appear quite different upon closer inspection. But I am preparing for my transition from the old world of the theatre into the new world of the motion picture.

Perhaps I should call it an excursion rather than a transition, for I do not intend to abandon the theatre to which I have devoted my life. Neither am I in any position to discuss now what I may accomplish when I reach that further shore of motion pictures. For of what use are present plans and preparations?

To paraphrase an old saying: Man proposes, the studio supervisor disposes. Nevertheless it is to be hoped that the dispositions of a supervisor are neither inscrutable nor unalterable.

Before turning to the screen, however, I must state my credo: I believe in the immortality of the theatre. The passion to give plays and to watch them, the spontaneous interaction between actor and spectator, is one of man's natural instincts which can never become atrophied. In its present form the theatre is suffering from a peculiar condition. The sticks and stones and talents necessary for its existence are still to be found in the noisy, hectic life of our super-cities. But the theatre has lost its festival aspect, its kinship with the play-instinct, its quality of being always a unique, spontaneous creation of the moment. This momentary element of the theatre has in fact become one of the worst signs of its failure. And yet this unique, ultimate ecstasy which binds player and spectator in a dionysic union is one of the primal elements of the art of the drama. The theatre has not yet found its organic place in the enormous feverish growth of the modern metropolis. It is a very old institution and therefore more conservative and more ponderous than the motion picture which is a child of the metropolis.

But the theatre is already on the road to occupying its apportioned place. I do not doubt that it will succeed, perhaps even in combination with the screen. Many signs point that way. The so-called prologues, dance interludes, and vaudeville acts with which so many of your film presentations have of late been garnished may be an expression of this tendency, though personally I regard them as a questionable makeshift. On its part the theatre, which from the beginning sought to include music and the dance, in fact all the other arts within its domain, has recently attempted to include even the motion picture. To such a union the theatre would bring priceless gifts, because it has certain irreplaceable advantages over

every other art. The greatest of these advantages is the real and actual human being, with his hot breath, his warm tears, his infectuous laughter, and, above all, the living force of his voice, the manifold melodies of his speech. That is something quintessential. For the play, first conceived by the playwright, then tried out and elaborated in rehearsal by the people of the theatre, is not finally forged and formed until, in the fire of the first performance, a mystic union takes place between the actors on the stage and the audience in the pit. The invisible yet perceptible streams of this joyous contact create the miracles out of which the art of the theatre will always renew itself. But the dramatic creation on the screen is subjected to entirely different laws, and takes place without this mystic stimulation and enrichment between living actor and responsive spectator.

Remember that the theatre has a history running back for thousands of years, whereas the motion picture is still at the beginning of its development. It can therefore not be fairly judged except on the strength of its highest achievements, rather than according to its average marketable factory product which proves nothing as to its future. We know that the theatre and indeed every other art can both reach the heights of artistry and sink to the lowest commercial prostitution. Degradation will always result when an art merely panders to the lowest standard of the public taste. But in the end you will not win your public by pandering to it; you will lose it. The public wants to be led, and if you force leadership upon it, while the qualified leaders allow themselves to be carried along with the stream the result is bound to be a sterile and fatal perversion. In this problem lies the greatest and most obvious danger for the further development of the screen.

I do not wish to be misunderstood. Neither in the case of the theatre nor of the motion picture, do I believe in art for art's sake. I do not believe that the motion picture, whose greatest virtue is its power to speak to all just because it is bound to no speech, should be made for the few. "Better Films," I hear all around me. Certainly! But not better films for the "better few". The divine Shakespeare in the overpowering variety of the figures of his imagination, created an entire world, but he also created it for the entire world. The most spiritual as well as the most primitive tastes were equally satisfied. His theatre welcomed both spoiled lord and simple sailor, and brought enjoyment to each, but most of all it brought joy to its own creator who united all humanity in himself and created his figures after his own image.

In the final analysis, the motion picture is only another one of the many forms which have evolved from the drama in the course of time. It is indeed the youngest form, the form of today, capable of and

calling for its own natural evolution. In its immediacy and its compactness, in its uninterrupted change of scene, it has captured the rhythm of our times. Whereas the theatre still echoes the tradition of royal courts the motion picture has democratized the auditorium, extending to every spectator the equal privilege of the eye. It carries him, as on a magic carpet, to far-away lands or in turn comes to him to the smallest and most distant hamlet, without ever losing its original quality. It can represent ultimate truths or the phantastic aspects of naked reality. It can represent landscapes, mountains, the ocean, conflagrations, earthquakes, battles, revolutions, where the theatre must and should content itself with suggesting them. Yet in the art of the screen, as of the theatre, *Man* is the center of interest. To represent *Man* in form and spirit is the most tempting and the most essential task in the development of the motion picture. One great artist has already done great things in this direction. I refer to Charles Chaplin, an artist very dear to my heart. His achievement is of historical importance and will never be forgotten. Chaplin is poet, director and actor all in one. He does not adapt novels or plays. He creates directly in terms of motion pictures. He has enriched the *Commoedia del Arte* with an immortal figure. Around this figure he has created a modern fairy tale which, despite its silence makes us laugh and cry. But the figure itself neither laughs nor cries. Chaplin's artistic integrity is admirable. It is impossible to speak of the motion picture without beginning and ending with him. For in the beginning of this wordless art was Charles Chaplin.

"**M**OTION picture audiences at the present time are in a more receptive mood to good pictures than they have been at any time previously", according to Mr. Ralph Block, who, formerly as a dramatic critic and later engaged in motion picture production, has made a close study of audience reactions. "This is partly," he says, "because spectators are tired of the old conventional stuff and the stereotyped fashion of telling stories. They are now ready to have the stories told to them simply and quickly and without intermediate steps, excursions and episodes which were formerly deemed so necessary by directors. Things assuredly have changed. Audiences are intensely interested in characterization. We all know that all the old plots have been told over and over again, but the audiences of 1928 will want to see what real characters will do in the old situations. It is safe to say that never again can audiences be interested by stories that are entirely devoid of truthfully characterized human beings. The motion picture producer today, therefore, has the same opportunities in the presentation of life through the use of the camera as is provided to the novelist or dramatist through the medium of the book or the theatre."

EXCEPTIONAL PHOTOPLAYS

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A department devoted to an impartial critique of the best in current photoplay production. Each picture before being listed, is thoroughly discussed by a volunteer committee composed of trained critics of literature, the stage and the screen, who are the sponsors of this department. The printed reviews represent the combined expression of this committee's opinions. The reviews aim to convey an accurate idea of the films treated, mentioning both their excellencies and defects, in order to assist the spectator to view the productions with increased interest, appreciation and discrimination. The reviews further try to bring to the attention of the reader of special tastes or interests, or of severely limited time for recreation, those photoplays which genuinely contribute to the art of the screen.

SECRETARY
AND
DEPARTMENT
EDITOR

ALFRED B. KUTTNER

The Last Moment

Directed by.....Paul Fejos

Photographed by.....Leon Shamroy

The Cast

He.....Otto Matiesen

Innkeeper.....Lucille La Verne

First Wife.....Isabel Lamore

Second Wife.....Georgia Hale

A Woman.....Anielka Eltar

An original screen story by Paul Fejos

FROM Hollywood at last comes the experimental film. In Europe this sort of thing has been going on for a long while, ever since *Caligari* startled us (and still startles us) with its expressionistic fantasy, its stylized sets and acting, followed by the abstractions of Beaumont, Legere and others, until the Russian film *Potemkin*, in the sequence of the ship getting under way for action, utilized the mechanizing of objects to create suspense and dramatic movement. It is a matter for celebration that the methods of technique used in those laboratory efforts have been combined exclusively for pictorial narration in a film made in an American studio, and that this film now affords clearer speculation on the dynamics of the motion picture, and further, on its proper essentials as an expressive medium. Our patriotic impulses are somewhat thwarted by the fact that its director, Paul Fejos, hails from Hungary. But then we have adopted Lubitsch, Von Stroheim, and Von Sternberg, not to mention Seastrom, Murnau and others—Charles Spencer Chaplin for instance. When our creative powers are questioned we do not hesitate to hold up their works as shining refutations of any hint thrown at the progress of our domestic cinema art. Perhaps it is more fortifying to be able to state that Mr. Fejos' American-made film was financed by native private capital not hitherto put in circulation in making artistic and worthwhile motion pictures, or any motion pictures at all. To Mr. Spitz, the new comer in this necessary financing branch of the business, goes therefore all due recognition for not only having given Mr. Fejos his money but also unobstructed leaway in carrying out the director's ideas. So Mr. Fejos, a bacteriologist, with only this assistance, has made

one of the most remarkable and interesting films to appear on this side of the Atlantic. It would seem that ideas and the freedom to use them count after all, as some have insisted, just as much as studio experience and adherence to standardized studio practice.

The film is, briefly, the history of events in a person's life at the moment of that person's death. It has thus a psychological import, although we have scant evidence at best of what a man can think about while he dies. But the theory is familiar to everyone, and it is an interesting theory which in this case has been used in a way to provoke the imagination and in a medium peculiarly suited to its artistic expression. In any event, the only subtitle in the film is the one at the beginning that sets forth this psychological assumption, and it is the only one that is necessary.

The first scene shows bubbles rising from the pond as a man's hand vanishes beneath the water. Then follow, with lightning-like rapidity, flashes—faces, objects, snatches of scenes—an apparently disconnected phantasmagoria of life. These slow down to connected rhythmic sequences of action which compose the experienced incidents and situations out of which arose these mind images of the drowning man. These again, at the end of the picture, speed back into



the lightning flashes of the brain. Thus, at the beginning and ending, the mechanism of the mind is plausibly and vividly exposed, the effect being that of peering into the secrets of cerebral action, while throughout the intervening stretches of the film the sense is preserved of a dream interlude, not quite real, but real enough, like reflections in a dark strange mirror before which a human life passes at its illuminating and crucial moments.

Nothing quite like this film has been done before. The significance lies in the fact that its method is



the chiefly interesting and compelling thing about it. The story it tells is hazy, sketchy, nothing in itself extraordinary. But the method allows the medium to hold sway in a technical virtuosity. This manipulation of pattern and image, light and shadow, in a constant shifting and convolution, is of itself enough to cast a thralling spell. The pictures alone count—or rather the *moving* pictures. In short, it is cinema on its own, distinct, like painting, poetry, music. The medium is permitted to achieve its own results.

Here we see a motion picture cut free of its established mould and striving for a purer form. We see that the acting, which, even interpreted as stylization, could for the most part be improved, is not after all of prime importance, the idea being, not to represent characters, but to present them as a part of the mood, movement and intention of the film. They are

but images used like objects to hold the sequences together. Perhaps they may be likened to pervading notes in a harmony, something that threads the production like a theme. Again the relationship of music and cinema is suggested, not as mediums that go hand in hand, as supplements or complements, but as distinct, independent ways of awakening emotions and evoking imagination. So too with the story. It is simply an outline that gives the pictures cohesiveness. One technical feature is extraordinary. The film may be said to have been cut in the camera box. There is little splicing together of scenes. Continuity is photographed not assembled, separate shots dissolve one into the other. This gives an unusual flow to the composition. One can only assume that a very perfect continuity was worked out and closely followed by director and cameraman.

The Last Moment is another milestone at which our hopes for the motion picture can be replenished and our enthusiasm renewed.

(Produced by Freedman-Spitz. Distributed by Zukoro)

The Circus

Directed by.....Charlie Chaplin

Photographed by.....J. Mark Marlatt
Jack Wilson

The Cast

Charlie.....Charlie Chaplin
The Equestrienne.....Merna Kennedy
The Vanishing Lady.....Betty Morrissey
Rex, King of the High Wire.....Harry Crocker
The Circus Proprietor.....Allan Garcia
The Merry Clown.....Henry Bergman
The Tent Master.....Stanley J. Sanford

An original screen story by Charlie Chaplin

ACCORDING to recent press reports from Berlin *The Circus* has been hailed both as a supreme screen comedy and as a philosophic contribution of the highest significance. Some critics profess to see a philosophy in every scene. Germany, that happy land where the commentator has ever flourished, is evidently preparing to write many learned tomes on the meaning of Charles Spencer Chaplin's art and perhaps to reveal to us that it is not intended to make us laugh at all.

Fortunately we have passed beyond that stage. We can enjoy Chaplin and let who will philosophize. There was a time, just before and after *The Gold Rush*, when we too used the heavy approach. There was much talk of the underlying pathos, the tragedy of frustration and other phrases invented by self-conscious critics who were afraid of laughing at Chaplin for his own sake. Echoes of this higher criticism seem to have reached Chaplin himself and to have cramped his spontaneity for a while, if we are to judge from some of the scenes in *The Gold Rush* where the pathos was laid on a little too thickly.

Chaplin has recovered from that phase and so have we. It is certainly curious that just *The Circus*, which goes back to the old line Chaplin comedies, with no personal overtones, should have roused such a fury to philosophize among Teutonic admirers. We would, of course, not deny that in a very wide and general sense, there is an underlying philosophy behind every work of art. A way of looking at life is especially implied in every dramatic work which aims to portray and interpret life. But there is such a thing as being too heavy handed about bringing that philosophy to the fore and letting it come between us and our direct enjoyment of the primary entertainment which the artist is offering to us. And after all, whatever Chaplin's philosophy may be, it has been present from the beginning in every one of his comedies and does not have to be hauled out on every occasion. Chaplin himself has been artistically most discreet about it, no doubt hiding much of its edge and its implications because he is a keen enough showman to know that too many philosophies are bound to spoil the laughter laden pudding of which he is the unchallenged chef.

A funny looking tramp who unwittingly becomes involved in the turns of a circus and is hailed with gales of laughter by the spectators because they think his clumsiness and confusion are part of the show; who then finds that he cannot be funny when he wants to in any of the special acts for which the management has hired him and has to go back to just being laughed at for his clumsiness and confusion—these are the simple ingredients which every movie fan will immediately recognize as proper Chaplin material. The idea is not new for some variation of this gag is being used in almost every circus. Indeed Chaplin's initial entrance is based upon the assumption that the circus wise audience will immediately assume that it has been deliberately planted. The novel twist lies in the fact the circus audience is mistaken; Chaplin's intrusion into the activities of the circus is innocent.

In this picture Chaplin underscores his kinship with the clowns of all time. He is of them and at the same time above them. It is not enough to describe him as a modern Pierrot. For he has transcended Pierrot, has in fact added another and totally new figure which dances with a rhythm of its own against the background of modern life.

And it is well to bear in mind that Chaplin's enormous success is due entirely to his personality and the sheer force of his acting ability. To the technique of the motion picture, its development as an art in terms of pure cinema, Chaplin has contributed little except here and there in *The Woman of Paris*. As a matter of fact his technique is old-fashioned, photographic rather than cinematic. Compare, for instance, the scene of Chaplin on the tight-rope with similar scenes from *Variety*. We simply see Chaplin on a tight-rope, we do not feel him there.

There is none of the dizziness, the suspense which we sense when boss Heller is debating whether he should dash his rival to death or not. We are entirely absorbed in the ludicrous aspect of the situation, the monkey business, literally speaking, never for a moment in the kinetics except through subsequent suggestion. In one respect the old-fashioned technique celebrates a triumph. We refer to the final scene where Chaplin, having married off the bareback rider whom he loves to his rival, sits in the desolate circle of his despair and chews the cud of fate. That is indeed a marvellous scene which should never have been spoiled by the subsequent close-up. Shot in the middle distance, with the hazy outline of a town behind it, this scene has a symbolic and (we might as well admit it) a philosophic significance scarcely equalled in the annals of the screen.

(Produced by Charlie Chaplin. Distributed by United Artists.)



The Last Command

Directed by.....Josef von Sternberg

The Cast

Grand Duke Sergius Alexander....Emil Jannings
Natalie Dubrova.....Evelyn Brent
LeoWilliam Powell
AdjutantNicholas Soussanin
The Valet.....Michael Visaroff

From the story by Lajos Biro

IF you are interested in the work and progress of the screen's most powerful actor here is the last bulletin: Emil Jannings in the part of Grand Duke Sergius Alexander still superb; calibre of story shows slight signs of deterioration though still above standard of typical Hollywood vehicle.

A quick comparison with *The Way of All Flesh* might be in order. That picture, as a picture, swung up to a higher curve—reaching its apex in the ruin of the amiably vain bank cashier—and then dropped

almost below the endurance of the sensitive movie goer. The curve of *The Last Command* perhaps never climbed so high but never fell so low, travelling along at a consistent level both in story value and in character portrayal. The climax came at the end, so that there was no time for falling off whereas in *The Way of All Flesh* the climax came just after the middle of the picture and almost broke it in two.

As regards the achievement of Jannings in *The Last Command* he has shown that besides the other characters he has created, both historical and fictive, he can also create a Russian general of the old regime and do it with glittering perfection. But if we compare Grand Duke Sergius Alexander with Mr. August Schiller, the German-American petty bank cashier stands out more strongly. Mr. Schiller, (he should have been called Mr. Flesh) in his weakness and his ways, represents something of the pathos of humanity—Sergius Alexander represents the pathos of a ruined regime. When we have seen the two pictures we know more about what manner of man Mr. Schiller was than we know about Sergius Alexander. We have seen him more intimately in his family and professional life, we have been with him through an experience which makes for a universal kinship.

It was a more difficult task to convey the essence of August Schiller to us with all his contradictory aspects, his inner struggle of motives and passions. To portray Grand Duke Sergius Alexander was easier, and could be done with less individual creative effort because most of us already have a conventional pattern in our mind as to what a Russian general is like. That pattern may be right or wrong, but the Jannings interpretation leans upon it, does not cut very deeply beneath it. We see a Russian general, arrogant and cruel, contemptuous of his Czar's play soldiering, somewhat aware of the sufferings of his troops, willing to take on a pretty woman in the midst of feverish military activity (as Russian generals are forever supposed to be doing) in other words, we see a Russian general as we already know or do not know him. It is a typical rather than an individual creation. We see him shattered and broken later on, paying certain human penalties for his past and his country's past, but he remains a symbol and in the end we know little of him as a man.

The plot of the picture is ingenious and, if we grant a concession here and there to the conventions of romantic tragedy, has an airtight quality, with a logical beginning and end.

A former Russian general as an extra in Hollywood, is discovered by a revolutionary leader now respectably established as a director, and is assigned to play the part of a Russian general. He is a palsied, decrepid old man hardly fit to withstand the wolfish competition of the other movie extras.

Now the flashback takes us back to imperial Russia just before the revolution of 1917. We see this same general in his full glory as head of the Russian army with the director as a revolutionary agitator together with a woman spy fomenting trouble among the troops. The general strikes the director across the face with his whip when he is brought before him as a prisoner, but falls in love with the lady. The revolt of the troops is, however, already under way and the general is degraded and beaten by a revolutionary mob. He is compelled to stoke the engine of the train which bears the mob on to Moscow but is given an opportunity to jump off the train by the woman spy just before the entire train plunges into a river, killing all its occupants. The general's horrible experiences and the sight of the destruction of the train bearing the woman he apparently has come to love, render him palsied and mentally distraught.

It is this wreck of a man whom the director orders to re-enact the scene of a Russian general facing his troops in revolt. He gives him a whip, identical with the one which the general once used to gash the director's face, and bids him to be himself again. The studio built trenches, the tons of artificial snow whirled up by a wind machine, the extras dressed as Russian troops, click together in the old man's mind. For a few moments he is again the real general, trying in vain to hold his mutinous troops in line by brutally beating them across the face with his whip. The emotional strain ends in his mortal collapse.

In what it tries to do this is certainly a powerful story sinuously told and ably directed—certainly a better than the average Hollywood plot. Yet, in its very finish and in its sometimes not altogether honest treatment of the issues involved in the story, it has something of the Hollywood flavor. This feeling grows when one considers some of the extravagances of treatment notably in the coal tender scene, in the theatrical parody of the revolution, and in the Hollywood studio scenes. But Emil Jannings is still powerful enough to be able to counteract the Hollywood virus. For that, everyone will be very thankful.

So we come back to the most important part of our bulletin: Emil Jannings still superb. And if we describe *The Last Command* as a libretto in contrast to *The Last Laugh* as a human document, we can add a footnote to our bulletin by saying that Jannings as Grand Duke Sergius Alexander gives a gala performance. He sounds all the high notes correctly—and familiarly. His bravura is flawless. Yet somehow it sometimes becomes a strain to listen to him. He is being billed as "the world's greatest!" And who would cavil with that? Once he was a fresh strong voice singing out of the Teutonic wilderness. But perhaps this is becoming a somewhat operatic criticism.

(Produced and Distributed by Paramount)

Sadie Thompson

Directed by.....*Raoul Walsh*

Photographed by..... { *Oliver Marsh*
 George Barnes
 Robert Kurlle

The Cast

<i>Sadie Thompson</i>	<i>Gloria Swanson</i>
<i>Oliver Hamilton</i>	<i>Lionel Barrymore</i>
<i>Sergeant Tim O'Hara</i>	<i>Raoul Walsh</i>
<i>Mrs. Hamilton</i>	<i>Blanche Frederici</i>
<i>Dr. McPhail</i>	<i>Charles Lane</i>
<i>Mrs. McPhail</i>	<i>Florence Midgley</i>
<i>Joe Horn, the trader</i>	<i>James A. Marcus</i>

Story "Miss Thompson" by W. Somerset Maugham.

A SERIOUS dramatic motion picture is always an event. *Sadie Thompson* serves as an excellent example, for we have here a screen production far exceeding the average in telling a story of meaning and interest to the mentally adult motion picture-goer. Except for the change in the name of one character and the omission of a few unessentials, the transcript of the Somerset Maugham story as exemplified by its stage version "Rain" has been carried out with vivid accuracy.

The propriety of producing *Sadie Thompson* is fully proven by the result, for here the screen is again vindicated as a serious and legitimate purveyor of ideas. *Sadie Thompson* says something. Sifted to its essentials, if you are looking for morals, what it says is persuasive of good rather than bad. Morally it is constructive, as all revelation of life in terms of human action must be. This story of the persecuted, tawdry Sadie battled with for the salvation of her soul by the fanatic reformer deluded as to his real and far from holy motives is a sermon compounded of several themes, among which are, "Know thyself" and "Judge not, lest ye be judged". Further, human love is shown to be quite as divine as any in purifying the heart and leading a bruised life into new and healing pastures. When Sadie leaves the mire and rain of Pago Pago where her tattered pride has received its last crucifixion, and takes ship with her Marine lover and future husband, you have the feeling of coming out into the sunshine of a fresh day where souls and bodies are made over. And here Miss Swanson is mightily successful in convincing you that innocence can survive the most formidable obstacles and can be resurrected even from the shadows of the ignoble alleys where our blind sentimentalization would have it irretrievably lost.

Miss Swanson, with only minor exceptions, is very fine as Sadie. Tempted at first to act, she soon feels and lives the part; emotionally she rings true; her portrait of the deplorable, hardboiled, courageous Sadie struggling for the smallest crumbs of human joy, finding herself at the moment of escape caught in the darkest net of her life—a net which neither she nor its weaver, the fanatical saver of souls, Mr.

Hamilton, can, in the slightest degree understand until the final struggle rends the net and lets in the horrible light of revelation—this portrait is among Miss Swanson's best. Here for the first time one feels that she has been given a character and a story worthy of her mettle. To the raw, true nature of Sadie she has risen with a discriminating art, so discriminating that even more than in the original story and the play made from it, Sadie emerges an object not only of pity but of essential grace, a human being struggling for a fuller life, and worthy of it.

Beside Miss Swanson's portrait stands that of the reformer, known in the picture as Hamilton, done superbly by Mr. Lionel Barrymore. Mr. Barrymore's work is exceptional in every way, in intelligence and in execution. At the first glance he is recognizable as an individual as well as a type—a professional saver of souls, a fanatic enduring a vision of demons and angels whose secret seductiveness lures him and frightens him back to the path of salvation, the narrow, thorny way which, since it is so hard for himself to travel he must make hard for others. For him holiness as well as sin is a misery from which he can only escape by punishing others. In Mr. Barrymore's slightly bent body, carried upright on the legs slightly bent themselves by their eternal toil up the stony hill; in his facial mask behind which dance libidinous images, flickering up from the darkness of his being against the will that would drive them down into that darkness; in the stern mouth with its looseness of lower lip; the sharp, sniffing nose with its profile of emaciation; in the eyes that are ready to burn with the fire of the zealot and the horror which they reflect from the inner depths of his soul, you have the perfect picture of a tortured spirit struggling with itself and torturing others.

The performance of Raoul Walsh as Sadie's Marine lover is also worthy of honorable mention. Mr. Walsh introduces just the right note of rugged health, of real impending salvation for Sadie from the abnormal shadow that pursues her under the delusion of saving her soul. You understand how this humble soldier loves Sadie and how she loves him, and that is something you often cannot understand about the hero and heroine of the average picture.

The remaining cast are adequate although their parts are cut down. The production values are good, but the atmosphere of the rain smothered little town of the tropics could have been made more vivid by adroiter cinematic means. The film also depends upon very many subtitles. These are minor criticisms. The thing that stands out and makes *Sadie Thompson* a portent is that it has a real story to tell and tells it with artistic restraint and, as far as it needs to be told, with courageous clarity. It is a picture which will perhaps accomplish that miracle—make people think.

(Produced and distributed by United Artists)

SELECTED PICTURES GUIDE

Review Committee

Consists of approximately 250 trained members representative of widely varied interests who volunteer their services for the review of pictures.

A department devoted to the best popular entertainment and program films. Each picture is reviewed by a committee composed of members from the Review Committee personnel. Their choice of the pictures listed is based upon principles of selection developed through long study of what constitutes a good picture from the standpoint of entertainment value. The findings form a composite opinion of each committee's views and upon this opinion are based the short reviews and audience recommendations of the pictures appearing in this department. These reviews seek to bring to the reader an unbiased judgment of the pictures most worthy of popular theatre patronage and most helpful in program building for special showings of selected entertainment films.

"SELECTION NOT CENSORSHIP—THE SOLUTION."

Department Staff

ALFRED B. KUTTNER
FRANCIS C. BARRETT

Editor

BEITINA GUNCZY

Key to Audience Suitability

General audience (composed principally of adults). Pictures primarily interesting to adults—but pictures not ordinarily recommended for boys and girls may be included in the list if the presentation is not objectionable for them.

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classification.

*—Pictures especially interesting or well done but not necessarily "exceptional."

Beware of Married Men

Directed by Archie Mayo
Featuring Irene Rich
Short Story by Franz Jacques

AN amusing farce comedy dealing with married life and divorce. Irene Rich plays the part of a protective big sister who after all needs the protection of her young sister when she gets herself into an embarrassing situation. Interesting situation and clever subtitles.

For the family audience including young people.

(Warner—7 reels)

The Broken Mask

Directed by James P. Hogan
Featuring Cullen Landis
..... Barbara Bedford
Original screen story by Frances Fenton

AN interesting romance of two professional dancers. Parted in childhood, they meet after many years. The boy, disfigured from youth, is treated by a famous plastic surgeon, and with the help of the girl, becomes her co-star in a musical drama. A story of deep love and jealousy with a background of stage life.

For the general audience.

(Capitol—6 reels)

Chicago After Midnight

Directed by Ralph Ince
Featuring Ralph Ince
Original screen story by Charles K. Harriss

IN New York a gangster is betrayed by one of his men and sent to prison. Fifteen years later he comes out, his wife and child lost to him and revenge in his heart. In Chicago he finds his betrayer and kills him. Suspicion falls on an innocent young man, and his sweetheart endeavors to locate the guilty person. She is discovered as being a police spy and the gangster is about to put her out of the way when he is told that she is his daughter. Although there is nothing new in the story, the action and interest are well sustained and plot is smoothly worked out. For people who like melodrama, this picture should prove very entertaining.

For the general audience.
(F B O—7 reels)

The Divine Woman

Directed by Victor Seastrom
Featuring Greta Garbo
..... Lars Hanson
Play "Starlight" by Gladys Unger

PARIS forms the background for this romantic drama. Scorned by her pleasure loving mother, a young girl is brought up in the home of a Briton peasant. Later she enters the realm of the theatre winning fame and recognition, all of which she gives up for the love of a poor peasant. The story holds the interest and the acting by the two Swedish stars, now well known in America, is excellent.

For the general audience.
(Metro-Goldwyn—8 reels)

The Dove

Directed by Roland West
Featuring Norma Talmadge
..... Noah Beery
..... Gilbert Roland
Play by Willard Mack

ALTHOUGH Norma Talmadge is the principal star of this production, she must share honors with Noah Beery, for on him as Don José, the greatest "cabellero" of Costa Rica (as he often admits himself), much of the interest of the audience will be concentrated. Miss Talmadge as Dolores, the Dove, a cabaret en-

tertainer, is the pawn of fate who is fought for by the swashbuckling Don José and the inevitable American, Jimmie Powell, played by Gilbert Roland. In the picturesque cafe of a South American town and within the walls of Don José's mountain hacienda the plots and counterplots of the two suitors are woven.

The several thrilling moments in the film are aided by the fine character work of Noah Beery with Miss Talmadge employing effectively her usual attractiveness and art of winsome emotion. The photography is beautifully done, the camera work in several places being used as a dramatic aid to the interpretation of a situation.

For the mature audience.
(United Artists—9 reels)

Finders Keepers

Directed by Wesley Ruggels
Featuring Laura La Plante
..... John Harron
Novel by Mary Roberts Rinchard

HERE is a war story without a war. It is the tale of a Colonel's daughter who falls in love with one of the soldiers in her father's training camp. On the day that the two decide to get married, the regiment is ordered overseas. Unable to get into camp as a civilian, but determined to get her soldier, she dons the uniform of a private and enters the ranks. Laura La Plante, in tin hat and a uniform much too large for her, gives a hilarious performance as the bogus private. The entire picture is full of laughs and the situations are all quite natural ones. The humor is seldom forced.

For the family audience including young people.

(Universal—6 reels)

French Dressing

Directed by Albin Dwan
Featuring H. B. Warner
..... Clive Brook
..... Lois Wilson
Original screen story by Adelaide Heilbron

INTERESTING romance of marital troubles between an over-neat wife and a disorderly husband. Trouble comes when the wife's girlhood friend visits them. Divorce proceedings are started in Paris, but the girl friend comes to the rescue and the divorce is never granted.

For the family audience including children.

(Pathe—7 reels)

The Noose

Directed by.....John Francis Dillon
FeaturingRichard Barthelmess
Original screen story by Willard Mack
and H. H. Van Loon

A TENSE romantic drama of a youth brought up in the atmosphere of a cabaret. A screen for the real activities of the gang he is caught by the law for murder, and unable in order to protect the name of his mother, to explain the real reason for the murder, he must pay the extreme penalty. A woman's intuition and sympathy for the boy saves him and though the mother does not know that she has saved her son, she is happy in the thought that she has been the cause of keeping one more victim from the dreaded noose.

For the general audience.
(First National—8 reels)

The Pinto Kid

Directed by Louis King
Featuring Buzz Barton
Original screen story by Jean Dupont and
John Twist

Directed by Rupert Julian
Featuring Jacqueline Logan
Play by Edward Childs Carpenter

BUZZ BARTON has the ability to make interesting any picture in which he appears. No matter that the story is an old and much used one. The presence of this sturdy youngster with his happy smile raises it above the average western film. In this picture, the boy and the "old timer" with whom he has cast his lot, save a girl from drowning and in the course of events aid the girl's grandfather in selling his sheep ranch at a very profitable figure. The charm of the picture lies, however, entirely in the work of this most agreeable juvenile, Buzz Barton.

For the family audience including children.

(F B O—5 reels)

Directed by.....Frank Tuttle
FeaturingEsther Ralston
Original screen story by Doris Anderson

A Race for Life

Directed by Ross Lederman
Featuring Rin-Tin-Tin
Original screen story by Charles Condon

A STORY of a boy who becomes a jockey, and his faithful dog, with the background of the race track. Good acting on the part of Rin-Tin-Tin helps to make the picture interesting.

For the family audience including children.

(Warner—6 reels)

Sailors' Wives

Directed by.....Joseph Henaberry
Featuring {Mary Astor
{Lloyd Hughes
Novel by Warner Fabian

THE story of a girl's sacrifice. Threatened with blindness, a young girl breaks her engagement, and with the decision to shoot herself when the time came, lives only for the moment covering her broken heart behind a mask of flippancy.

For the family audience including young people,

Sharp Shooters
Directed by J. G. Blystone
Featuring (George O'Brien
 Lois Moran

Original screen story by Randall H. Faye

AN amusing story of three sailors and the girl who loved one of them. While in a Mediterranean port, one of the three makes ardent love to a French dancing girl, who, not knowing that he, like many another sailor, has a girl in every port, accepts his avowals of love seriously. Later, she follows him to America but he will have nothing to do with her. Out of pity for the girl, his two friends shanghai him aboard a vessel and force him to marry her, the captain of the ship performing the ceremony. While the story is only a light one, the characters of the two sailor pals create much mirth and make it an entertaining film.

For the family audience including young people.

(Fox—6 reels)

Directed by.....*Albert Rogell*
Featuring*{ Alec B. Francis*
 { Molly O'Day
Novel by *Harold Bell Wright*

A SIMPLE, moving story of the people in the hills of Missouri. A stranger comes among these mountain folk, and through his quiet ways and lovable character, becomes known as the Shepherd. Indeed, he is looked upon almost as a "miracle man" by the mountaineers. But when a continued drought threatens the flocks with starvation and the people with ruin, they lose faith in the Shepherd. When he begs them to have a little more faith, they mock him and pelt him with dust from the dry earth. But the rain comes almost miraculously and their faith is restored. As the Shepherd, Alec B. Francis gives a beautiful and restrained performance while the rest of the cast is well chosen. The entire picture is a convincing portrait of life as lived by these people, so remote from the world.

For the family audience including children.

(First National—9 reels)

Directed by.....Byron Haskin
Featuring { Dorothy Revier
 { Tom Moore
Original screen story by Harold Shumate

A STORY of the melodramatic type. A girl known as the "Siren" becomes the innocent tool of a fortune hunter. Unable to explain circumstantial evidence against her, she is condemned to be hung, but is saved at the eleventh hour. Though the

details in the death house are gruesome, the picture is well acted and the suspense well sustained.

For the general audience.

(Columbia—6 reels)

*Sorrell and Son

Directed by *Herbert Brenon*

Featuring *H. B. Warner*

..... *Adana Q. Nilsson*

Novel by *Harriet Beecher Stowe*

A DRAMA of love and understanding between father and son. An officer in the British army returns home after the world war to find that he has been deserted by his wife, and that his position has been filled by another, while he has been serving his country. His young son, Kit, is all that is left to him and he devotes his life to this son, accepting for his sake hardship and humiliation. His reward is the true friendship and later success of his son as he grows to manhood. The direction is careful and the acting is excellent, especially that of H. B. Warner as Captain Sorrell, portraying in an effective way the story of the novel.

For the family audience including young people.

(United Artists—10 reels)

Stand and Deliver

Directed by *Donald Crisp*

Featuring *Rod La Rocque*

Original screen story by *Sada Cowan*

A THRILLING story of love and adventure in the mountains of Greece. Bored with the after-war quiet, a young Englishman seeks adventure and joins the Greek army which is having trouble with outlaws. A woman hater, nevertheless after he saves the life of a young girl he returns to England a home loving, peaceful husband expounding woman's cause. The story has for most of its background, the lofty hide-out of the outlaws, and the scenic effects are excellent.

For the family audience including young people.

(Pathe—7 reels)

Stop That Man

Directed by *Mat Ross*

Featuring *Arthur Lake*

..... *Barbara Kent*

Play by *Geo. V. Hobart*

THIS is an amusing tale of a boy who wanted to be a policeman like his two older brothers. When he is sent to the tailor by one of the brothers, he yields to temptation and dons the beloved uniform. In his imaginary role as officer, he unwittingly aids a notorious robber and the blame subsequently falls on the brother whose uniform he was wearing. He starts out to find the robber and partly through luck and partly by a sort of desperate courage, he actually captures the criminal and thereby saves the brother from disgrace. Arthur Lake makes the most of his part of the kid brother.

For the family audience including young people.

(Universal—6 reels)

13 Washington Square

Directed by *Melville Brown*

Featuring *Jean Harsholt*

..... *Alice Joyce*

Play by *Leroy Scott*

A COMBINATION of humor and a quiet philosophy makes this picture a thoroughly entertaining one. In an effort to prevent her son from marrying beneath his social rank, a wealthy mother through a series of events, becomes the object of suspicion of a gentleman burglar who thinks she is a lady Raffels trying to cut in on his game. How he discovers his mistake and brings about a reconciliation between mother and son and wins her consent to the marriage, forms a delightful tale. There is some good comedy and the characters are happily chosen. An amusing picture well done.

For the family audience including young people.

(Universal—6 reels)

The Valley of the Giants

Directed by *Charles Brabin*

Featuring *Milton Sills*

..... *Doris Kenyon*

Novel by *Peter B. Kyne*

A ROMANCE with the giant red woods of California as a fitting background. A feud of long standing between two wealthy lumbermen, is finally shot to pieces by cupids dart. A picture of more than common story interest with marvelous scenic effects, always the red woods keeping watch over a lonely grave in the valley of the giants.

For the family audience including young people.

(First National—7 reels)

Wallflowers

Directed by *Leo Meehan*

Featuring *Crawford Kent*

..... *Jean Arthur*

Novel by *Temple Bailey*

THE action of this story centers about a set of old Chinese ivories and their effect on the lives of several people. A scheming woman had persuaded her husband to make a will whereby she receives half of his estate and his son the other half, provided the son does not marry before he is forty. She planned to marry her step-son and thereby gain the whole estate. But the son had other ideas and in her effort to gain her own selfish ends, the woman nearly ruined the life of the son and his sweetheart. The cast does very well and the picture, as a whole is an entertaining one.

For the general audience.

(F B O—7 reels)

The Wife's Relations

Directed by *Maurice Marshall*

Featuring *Shirley Mason*

Original screen story by *Stephen Cooper*

A FARCE comedy with fun making strongly reinforced by the presence of Ben Turpin as an erratic cook. The hero is caretaker of a fine mansion but

masquerades as its owner while he is busy inventing an automobile paint. He meets a runaway heiress who is working as an elevator girl and marries her, though she is engaged to a friend of his. Complications follow. The girl's parents arrive and the hero finds it hard to keep up pretenses while his former friend seeks to expose him. Fortunately, the invention is a success and the girl's father, a rich automobile manufacturer buys the patent.

For the general audience.

(Columbia—6 reels)

The Wild West Show

Directed by *Del Andrews*

Featuring *Hoot Gibson*

Original screen story by *Del Andrews*

A ROMANCE of the great outdoors centering around life in a small traveling circus. In love with a circus girl a young man joins the show and succeeds in capturing the villain and saving the girl's life.

For the family audience including children.

(Universal—6 reels)

Without Orders

Directed by *Leo D. Maloney*

Featuring *Leo Maloney*

Short story by *Ford Beebe*

THE usual problem of a western to defeat the thieving villain and to find a husband for the heroine, is here solved in a somewhat more original manner by having the hero confused with another man who is mistaken for the officer of the law. The audience is left guessing and the action is swift and ingenious.

For the family audience including children.

(Red Seal—5 reels)

EXCEPTIONAL PHOTOPLAYS

The Last Moment

(Page 5)

For the general audience.

The Circus

(Page 6)

For the family audience including children.

The Last Command

(Page 7)

For the family audience including young people.

Sadie Thompson

(Page 9)

For the mature audience.

NON-FEATURE SUBJECTS

Amazing Lovers

(Ufa Production)

Showing sex life of the snail.

For the family audience including children.

Metro—1 reel

Arkansas Traveller

(World We Live In Series)

Beautiful scenes of Arkansas.
For the family audience including children.

(Fox—1 reel)

Bucking the Handicap

(Sportlight Series)

Showing how the loss of limbs or other injuries can frequently be overcome by good sportsmen.

For the family audience including children.

(Pathe—1 reel)

Children of the Sun

(Ufa Production)

Scenic of the home of the Incas beyond the mountains.

For the family audience including children.

(Metro—1 reel)

Cups and Contenders

(Sportlight Series)

Showing an impressive array of athletic champions.

For the family audience including children.

(Pathe—1 reel)

Frolics in Frost

(Sportlight Series)

Showing various winter sports.

For the family audience including children.

(Pathe—1 reel)

Head Hunters of Ecuador

(World We Live In Series)

Expedition into the jungles of Ecuador with glimpses of little known people.

For the family audience including children.

(Fox—1 reel)

Jungles of the Amazon

(World We Live In Series)

Interesting scenic of an exploration trip through Brazilian jungles.

For the family audience including children.

(Fox—1 reel)

The Lady of Victories

Story of Josephine's marriage to Napoleon and subsequent divorce. Done in color.

For the general audience.

(Metro—2 reels)

***Pathe Review No. 1**

A Family Tree—Pines; Interesting People the Editor Meets; The Land of the Firewalkers, Fiji Islands.

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 2**

An Oriental Venice, San Chiao, China; Well Dressed Ears; The Land of the Firewalkers, Fiji Islands.

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 3**

The Beauty Thief, the Hibiscus; Interesting People the Editor meets; The Land of the Firewalkers, Fiji Islands.

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 4**

On the Trail of the Lonesome Pine; Yes Sir! That's my Baby, animals; The Land of the Firewalkers, Fiji Islands.

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 5**

Interesting People the Editor Meets; Beside the Blue Nile; Monsters of the Past.

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 6**

What Every Married Couple Should Know—Boxing; Two Gardens of the Old South; Fiesta of the Mayas—Guatemala.

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 7**

Wanderers of the White Wastes; Foodless Food; Fancy Feathers, peacock; Interesting People, Milt Gross.

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 8**

The Jewel of Torbay, England; From Farmyard to Fame; The Isle of the Green Savages.

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 9**

Two Ladies of the Arts; The World's Most Northern Bathing Beach, Riga; On African Game Trails with Prince William of Sweden.

For the family audience including children.

(Pathe—1 reel)

Recollections of a Rover

(Lyman H. Howe Hodge Podge)

Swinging the spectator around the world in an unusually interesting series of scenes.

For the family audience including children.

(Educational—1 reel)

Rubbernecking

Novelty scenic.

For the family audience including children.

(Educational—1 reel)

Star Shots

(Lyman H. Howe Hodge Podge)

Showing the camera taking a number of amusing freak shots with comical distortions of common scenes.

For the family audience including children.

(Educational—1 reel)

Versatility

(Sportlight Series)

The all around athlete is an adept at all branches of sport.

For the family audience including children.

(Pathe—1 reel)

SHORT COMEDIES**Bright Lights**

(Oswald Cartoon)

Oswald, the Lucky Rabbit, gets back stage in a vaudeville theatre and upsets the show.

For the family audience including children.

(Universal—1 reel)

Buster's Whippet Race

Buster has a dog race.

For the family audience including children.

(Universal—2 reels)

Calling Hubby's Bluff

Farce comedy—hubby thinks he prefers a plausible blonde until his wife dresses up and shows how attractive she can be.

For the general audience.

(Pathe—2 reels)

Hidden Money

A rather clever marshall outwits a gang of stage-robbers by a ruse.

For the family audience including young people.

(Universal—2 reels)

Ko-Ko's Germ Jam

Out-of-the-Inkwell cartoon.

For the family audience including children.

(Paramount—1 reel)

Ko-Ko's Kozy Korner

Out-of-the-Inkwell cartoon.

For the family audience including children.

(Paramount—1 reel)

(Continued on page 15)

BETTER FILMS ACTIVITIES

Fourth Annual Motion Picture Conference

THERE has been a growing interest in these Motion Picture Conferences held under the auspices of the Better Films National Council of the National Board of Review. They originated through the attendance at the National Board's Annual Luncheons of an increasing number of people from many parts of the country who were actively engaged in the community movement to encourage the high type motion picture, to obtain for it necessary support, and to broaden the use and development of motion pictures generally. Among these people there was an evident need for a central clearing house of mutual problems and activities. It was to meet this demand that the Conference was inaugurated four years ago, and each of the succeeding Conferences has witnessed a more and more enthusiastic response which has demonstrated their importance.

The Conference offers an opportunity for impartial, well considered and varied expressions on the subject of motion pictures through addresses delivered by prominent authorities, within and without the industry, followed by informal discussion. This leads to a better understanding and a happier relationship among those interested in the welfare of the motion picture.

It was very gratifying this year to have in attendance so many people keenly interested in better films work, who were able to share in the discussion of the various phases of the motion picture and to get the inspiration of contact with those working in related fields of the films. If more of our readers could have been present to take part it would have added to the enjoyment and made more wide-spread the results, but those who came from all parts of the country greatly surpassed the number of those present last year, so we trust we may look forward to seeing more and more of our readers at the Conferences to come. For those who were unable to come this year, we give below the program, and the different addresses will appear in forthcoming issues of this magazine.

"The Understanding and Interpretation of the Motion Picture According to Present Day Standards" was the main topic chosen for consideration at this Conference. It expressed the Conference's purpose as being that of further formulating a true conception of the force and potentialities of the motion picture—of a united social effort to study the motion picture as an important and permanent part of the life of our times and to prepare for its future development as a great medium of expression.

PROGRAM

Thursday, January 26th

Morning—Pre-view of unreleased pictures

with the Review Committees of the National Board of Review, meeting in the projection rooms of the various film companies. This arrangement is made in order to acquaint the Conference members with the Board's work of actual review of films.

Afternoon—FIRST CONFERENCE SESSION.

Topic: "Definite Aspects of the Motion Picture and Their Practical Application."

Chairman—DR. ALBERT T. SHIELS, Professor of Education, Teachers College, Columbia University.

Salutation—DR. WILLIAM B. TOWER, Chairman, National Board of Review of Motion Pictures.

"The Motion Picture as a Creative Form"

(a) *The Cinema, Its Nature as an Art*—JAMES O. SPEARING, former motion picture critic of the New York Times.

(b) *Unexplored Possibilities of Cinematic Drama*—ALEXANDER BAKSHY, author of "The Path of the Russian Stage," "Problems of the Artistic Kinema," "Aesthetics of the Theatre."

"The Motion Picture as an Entertainment"

(a) *The Picture and the Public*—FREDERICK WYNNE-JONES, President, UFA Pictures.

(b) *The Story on the Screen*—MRS. FLORENCE STRAUSS, Scenario Editor, First National Pictures Corp.

"The Motion Picture as an Educational Means"

(a) *The Present and Future of the Educational Film*—DR. JOSEPH J. WEBER, Teaching Film Staff, Eastman Kodak Co.

(b) *Possibilities of Medical Motion Pictures*—DR. J. F. MONTAGUE, Bellevue Hospital.

Friday, January 27th

Morning—SECOND CONFERENCE SESSION.

Topic: "Social Experience with the Motion Picture"

Chairman, DR. WALTER W. PETTIT, Director, Department of Community Work, New York School of Social Work.

The Determination of Facts and Fallacies—WILTON A. BARRETT, Executive Secretary, National Board of Review of Motion Pictures.

Reclarification of the Community Plan to Encourage the High Type Picture—PROFESSOR LEROY E. BOWMAN, Secretary National Community Center Association and of the Department of Social Science, Columbia University.

The Public and Its Motion Picture Taste—MRS. IDA CLYDE CLARKE, Author and Lecturer.

The Psychological Foundations of Censorship—DR. HORACE M. KALLEN, New School for Social Research.

The Motion Picture and Better World Understanding—DR. JOHN HERMAN RANDALL, Director, World Unity Foundation.

Afternoon—THIRD CONFERENCE SESSION.

Topic: "Angles of the Motion Picture Industry Helpful to the Understanding of Patron and Community Worker."

Chairman—CLARENCE E. PERRY, Department of Recreation, Russell Sage Foundation.

A Bird's-eye View of the Industry—RICHARD W. SAUNDERS, Comptroller, Famous Players-Lasky Corp.

Films in and Out of the Theatre—MRS. ELIZABETH R. DESSEZ, Director, Educational Department, Pathé Exchange.

The New Advertising—PAUL GULICK, Director of Publicity, Universal Pictures Corp.

Problems of Distribution—NED E. DEPINET, General Manager of Distribution, First National Pictures Corp.

The Exhibitor as a Co-operator with the Community—LEO BRECHER, Director of the Plaza Theatre, New York City.

Saturday, January 28th

Morning—FOURTH CONFERENCE SESSION.

Topic: "Forum on Community Motion Picture Activities."

Chairman—MRS. HARRY LILLY, former Motion Picture Chairman, General Federation of Women's Clubs.

The Community Worker and the Exhibitor—MRS. JAMES A. CRAIG, President, Better Films Committee, Jacksonville, Fla.

State Motion Picture Work—MRS. MALCOLM P. MACCOY, Chairman, Motion Picture Committee, New York State Federation of Women's Clubs.

Family Programs—MRS. HARRY G. GROVER, Chairman, Better Films Committee of Rutherford, New Jersey.

State Motion Picture Work with Children—MRS. WALTER WILLARD, Chairman, Division of Motion Pictures, State Federation of Pennsylvania Women.

Broadcasting Better Films Work—MRS. GEORGE C. HARRISON, Chairman, Division of Motion Pictures, Rhode Island State Federation of Women's Clubs.

Children's Matinees—MRS. PIERCY CHESTNEY, President, Better Films Committee, Macon, Georgia.

Better Films Work of the D. A. R.—MRS. NEWTON D. CHAPMAN, Chairman, Committee on Better Films, National Society, D. A. R.

Resolutions Regarding Junior Matinees Adopted at the Fourth Annual Conference

AN important part of all better films activity, whether national, state or community, is work with young people. This has been recognized for many years by the National Board of Review.

The Better Films National Council of the Board developed through the formation in 1916 of the National Council on Films for Young People, whose policy was to further the production, selection, distribution and use of selected motion pictures and programs for young people, and to discover and formulate the principles governing such selection of motion pictures for use by the National Board and other agencies. The Board has during these years selected and classified pictures for audience suitability, and has been carrying on its better films work through:—

Encouraging a study of the motion picture as a medium of entertainment, instruction and artistic expression.

Bringing to the attention of the public the better pictures, classified according to their type-of-audience suitability, and co-operating with the exhibitors in encouraging support of the finer pictures.

Emphasizing the fact that the majority of pictures are not made for children, but that the motion picture is a form of entertainment directed at its fullest expression toward mature audiences, and must be encouraged as such if its highest artistic, entertainment and educational possibilities are to be realized. But also recognizing the fact that certain films are definitely suitable for boys and girls, and sponsoring selected programs for Junior matinees.

With this latter thought in mind, the Conference Resolutions Committee and the special Junior Matinee Resolution Committee, submitted the following resolutions to the Fourth Annual Conference. The Conference approved and adopted them and the next step is the carrying out of plans for the functioning of the Junior Matinees Committee and the preparation of Junior Matinee programs.

I.

WHEREAS, the motion picture is recognized as a medium for world entertainment and education; and

WHEREAS, the children of the country are justly entitled to a share of such entertainment which shall be suitable to their age and understanding; and

WHEREAS, through efforts being made in various sections of the country, it has been demonstrated that such programs can, through community cooperation, become a desirable and regular part of the service of the neighborhood motion picture theatres;

NOW, THEREFORE, be it RESOLVED that this Conference petition producers, distributors and exhibitors to lend their best efforts toward making available enough desirable pictures to carry on this work successfully; and fur-

thermore, any ruling now governing the proper adaptation of these films to joint uses or distribution of such films be changed or modified to meet the requirements of booking, in accordance with the plan outlined in this resolution.

II.

RESOLVED, that it is the sense of the Committee of this Conference appointed to take up the question of Junior Matinee work that a special committee be appointed which shall be composed of six actively interested members of clubs sponsoring Junior Matinees in America, who shall advise with the Better Films National Council of the National Board of Review, which shall supply to this Committee authentic and reliable reports on pictures suitable for Junior Matinee activity as selected and classified in accordance with the recommendation of the Review Committees of the National Board; and that it is the sense of this conference that the Better Films National Council of the National Board of Review should make a survey of the product suitable for this movement and of the best method for making this product available, and furthermore that a special Resident Committee of three women experienced in Junior Matinee work be appointed to act in conjunction with the National Board of Review.

These resolutions will, we believe, be greeted with an enthusiastic response by those better films workers having charge of Junior Matinees. And we ask the aid and suggestion of all committees so engaged to help us in the successful working out of the plan advanced here.

Opinion on Censorship Indicated by Conference Resolution

The Conference delegates went on record as opposing legal censorship in the following resolution adopted at the Conference.

WHEREAS, In the opinion of this Conference legal censorship is fallacious in theory and unworkable in practice; and

WHEREAS, It is psychologically unsound as a basis for a program of motion picture improvement; and

WHEREAS, It is opposed to public opinion and the principle of democracy; and

WHEREAS, It is the belief of this Conference that the plan of community action, embracing the motion picture study club, the Better Films Movement, and similar concerted efforts for the selection, classification and promotion of the better type of films has already demonstrated its worth and is capable of unlimited further development; and

WHEREAS, This constructive program under the advisory leadership of the National Board of Review, with the aid of other organizations having a similar policy and viewpoint, and with the further safeguard of existing statutes, designed to maintain public morality, constitutes the most effective method of adjusting the motion picture to social requirements;

BE IT THEREFORE RESOLVED, That this Conference go on record as being opposed to legal censorship as manifested in existing official censorship boards, and to the further legislative encroachments upon the right of the people to decide what is their legitimate recreation and amusement.

Conferences Approved

The following resolution also adopted at this Conference indicates the interest in these gatherings for the mutual consideration of motion picture activities.

RESOLVED, That the delegates go on record as approving, these annual Better Films Conferences which, through discussion, create a keener understanding of the problems and purposes of the public and motion picture producers, distributors and exhibitors, and make possible constructive and worthwhile cooperation of benefit to all.

(Continued from page 14)

Rainy Day

Our Gang spend a rainy day papering a house—and how!

For the family audience including children.

(Metro—2 reels)

The Smoke Scream

(Pat Sullivan Cartoon)

Felix the Cat helps an old gentleman smoke but unfortunately his beard catches fire.

For the family audience including children.

(Educational—1 reel)

Selected Pictures

Thirteenth Annual Catalog 1927-1928

CONTAINING the best entertainment films selected by the Review Committees from pictures submitted to the National Board of Review during 1927.

The pictures included are features and short subjects. They are listed with their audience suitability, an aid in discriminate theatre attendance and in program building for special showings. If you wish the selected pictures of 1927 in convenient form they will be found in this catalog. Price 25c.

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The National Board of Review of Motion Pictures

Through its BETTER FILMS National Council and Department

composed of

Associate and cooperating members and Affiliated Better Films
Committees throughout the country, is—

ENCOURAGING a study of the motion picture as a medium of entertainment, instruction and artistic expression.

BRINGING to the attention of the public the better pictures, classified according to their type-of-audience (age and group) suitability, and cooperating with the exhibitors in encouraging support of the finer pictures.

EMPHASIZING the fact that the majority of motion pictures are not made for children, but that the motion picture is a form of entertainment directed at its fullest expression toward mature audiences, and must be encouraged as such if its highest artistic, entertainment and educational possibilities are to be realized. But also recognizing the fact that certain films are definitely suitable for boys and girls, and sponsoring selected programs for Junior matinees.

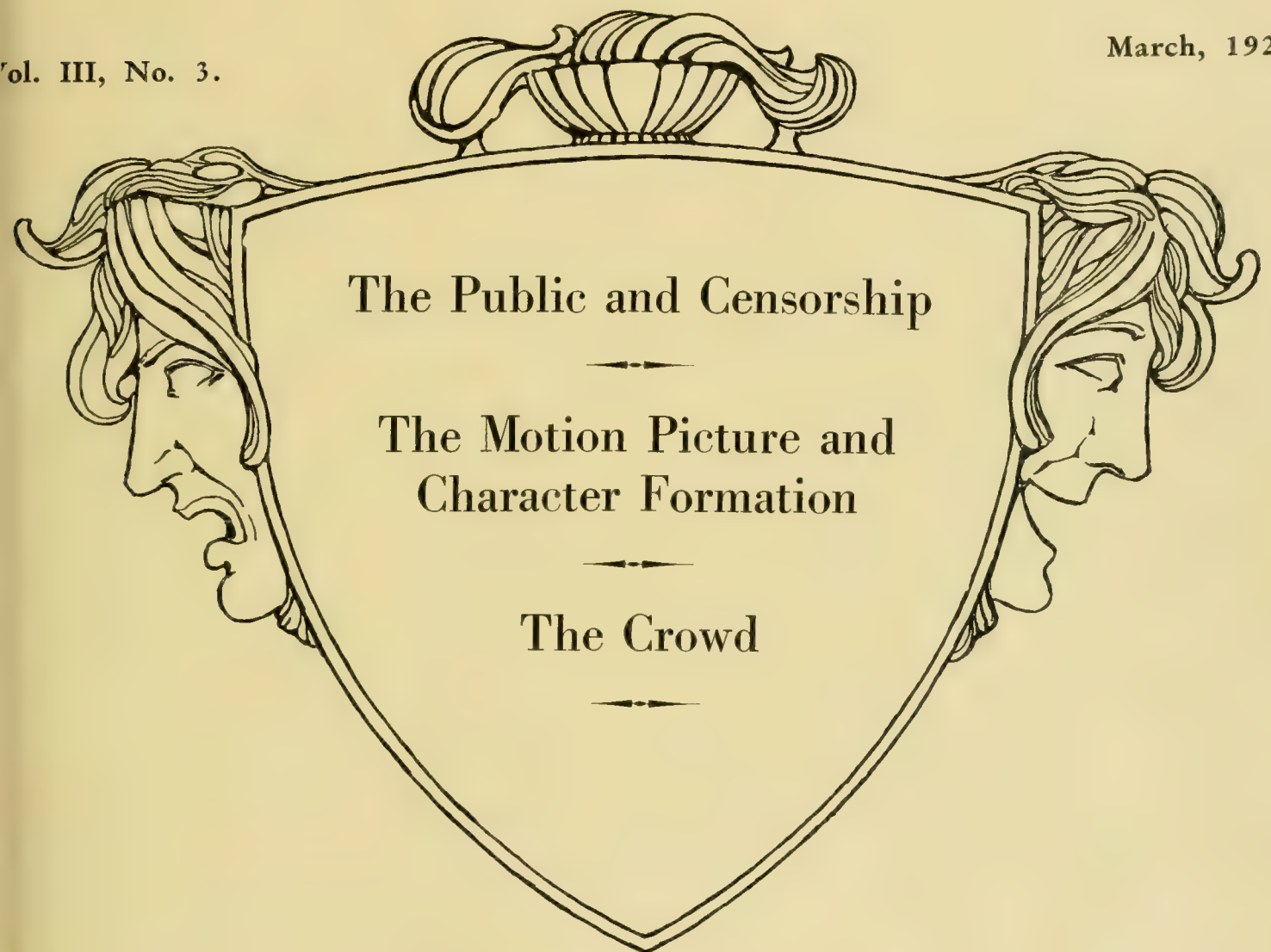
ESTABLISHING in the minds of the public the fact that the only fair and effective way of bringing public opinion to aid socially in the entertainment, artistic and educational development of motion pictures is through the constructive methods of the Better Films movement—namely, selection and classification, and enlisting community support of the better pictures.

NATIONAL BOARD OF REVIEW MAGAZINE

(Combining "Exceptional Photoplays," "Film Progress" and "Monthly Photoplay Guide")

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Contents for March, 1928

The Public and Censorship <i>Representative Florence P. Kahn</i>	3
The Motion Picture and Character Formation <i>Joseph J. Weber, Ph. D.</i>	5
<i>Exceptional Photoplays</i>	
The Crowd	9
Selected Pictures Guide	10

FEATURES

Across the Atlantic	Latest From Paris
The Blue Danube	The Love Mart
The Devil's Skipper	The Patsy
The Doll	The Raider Emden
✓ Doomsday	The Showdown
Flying Romeos	Sin Town
Four Sons	The Smart Set
✓ Freckles	Sporting Goods
A Girl in Every Port	Thoroughbreds
Graft	Tillie's Punctured Ro-
The Harvest of Hate	mance
Ladies' Night in a Turk-	A Woman's Way
ish Bath	

NON-FEATURE SUBJECTS

Builders of Bridges	Pathe Review No. 13
Feline Frolics	Pathe Review No. 14
Fun Afoot	Season to Taste
Love's Springtime	Ship Ahoy
Mother Bird	Tail Waggers
Pathe Review No. 10	Treasure Land
Pathe Review No. 11	Trees
Pathe Review No. 12	The Vintage

SHORT COMEDIES

Barnum and Ringling	Ko-Ko's Tatoo
Do Monkeys Manicure	Ozzie of the Mounted
Felix the Cat in the Oily	Ride 'Em Ploughboy
Bird	Wired and Fired
Hungry Hoboes	

Better Films Activities

Types of Program and Methods of Arranging Children's Matinees... <i>Mrs. Percy Chestney</i>	14
Better Films Work of the D. A. R. <i>Mrs. Newton D. Chapman</i>	15

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The Public and Censorship

By Representative FLORENCE P. KAHN

Congresswoman Kahn who represents the Fourth California District in the House of Representatives is one of the four women members of Congress. Mrs. Kahn as a member of the House Committee on Education made an extensive study of the motion picture at the time of the Congressional hearings on the Upshaw bill for Federal Censorship. In her opinion that the motion picture should not be confined by regulation but should be encouraged in its development along finer lines, she is at one with the National Board of Review. It was a pleasure to have her speak at our Thirteenth Annual Luncheon and we are pleased to present her address to our readers.—
EDITOR'S NOTE.

ONE of the real trials of the Members of Congress is the flood of propaganda with which they are overwhelmed. Propaganda is frequently a dangerous weapon used by an organized minority to put something over on a disorganized majority. It is often a real task to sift the wheat from the chaff, to discover what is honest opinion and what is propaganda. A dozen carefully considered letters setting forth honest opinion as to the merits or demerits of a proposition are worth more than a ton of quantity production.

Those measures known as "blue laws"—Sunday closing, federal censorship of moving pictures, federal censorship of books and magazines—and there have been introduced into the present Congress bills regulating all these—are the ones that open wide the flood gates of propaganda and all but overwhelm one with the force of the onslaught.

Personally, I believe federal censorship of any kind, be it censorship of pictures, press or pulpit, is un-American, unconstitutional and ineffective. One cannot legislate morality into a people. Education, boycotting of the bad, encouragement of the fine, in all things in life create a standard to which producers of all kinds of entertainment must conform.

Legislation to limit in any way art, education or religion is never constructive and in the end defeats the very purpose it sets out to achieve. Any control that effects these would necessarily be political.

Last year there was before the committee, of which I was a member, the Upshaw Bill for the Federal Censorship of Moving Pictures, and according to the qualifications set up by this bill for the Board of Censorship, Mr. Upshaw acknowledged that the President of the United States would be ineligible to fill the office.

What do we want, a standardized art, religion, music, literature to conform to a formula written by a board of political censors? Popular demand can raise the standard and surely producers are not such poor business men as to foist upon a public goods they refuse to buy.

There is no broad public clamor for federal censorship of moving pictures but let that not deceive you. The organized minority is at work, creating in its small groups an activity that unless care be taken may put something over, as has been done before in other lines of prohibitive legislation.

We must accentuate the fact that in every effort to regulate pictures we are establishing a precedent that could eventually lead to muzzling a free press or even free speech. Do not think this is impossible, for the moving picture has long passed out of the realm of amusement into the realm of education, and the proponents of federal censorship realize its potentialities.

Censorship of the radio will be the next logical step to be attempted if Federal censorship of pictures prevails. That this is no idle fear you need but see the fanatical fervor with which the sponsors of these bills work to put them over. Opposition to these bills all but puts one beyond the pale of respectability.

Any censorship, any regulation of the industry should be done under state police regulation. Indeed many states supervise film showings and the Interstate Commerce Commission regulates transportation

of films from one state to the other, so the public is sufficiently protected by state and interstate regulations.

More and more Congressional legislation is being looked upon as a cure for all ills. But the Congressional nostrum, I hope, is beginning to lose its potency, which will result in Congress shying away from legislation tending to concentrate more power in the hands of the Federal government and concerning itself less and less with questions not strictly within its province. We are in danger of building a government of bureaus—concentrating the power in the hands of a few—a modern Praetorian guard of bureaucrats which will absorb, if allowed to go unchecked, the real power. The strength of our institutions lies in the individual, and I think that the time has come to spread the gospel of not what the Government should do for the citizen, but what the citizen should do for his Government. The closer the Government is to the people, the more direct the contact of the people with it, the better the Government. Let each community settle its problems, let each state decide its needs, and let the Federal Government concern itself with those problems that affect the nation as a whole. That was the intent of the founders of our Government, not how many but how few powers should be concentrated in the Federal Government.

With our heterogeneous population, with our variety of needs, pursuits and customs, the necessity of local self-government is apparent, and the application of home rule is necessary. There should be no further surrender of the rights of the individual or of the states. The encroachment of the Federal Government should stop. The Government should be brought back to the people, their interest in public affairs should be aroused, for they are the Government; the responsibility is theirs, the blame is theirs, and the praise is theirs.

The moving picture industry is still a young industry, even though it be an infant phenomenon growing beyond bounds so rapidly that abuses are bound to creep in. Instead of circumscribing its growth, hampering it by law, confining it by regulation, we should encourage its development along finer and higher lines, realizing as we do what a vital force it is in our lives.

When all is said and done the American people are a clean, decent people, lead clean, decent lives, and want clean, decent amusements.

It seems to me the time has come when we might reasonably leave the motion picture people to govern their own affairs, as far as internal matters are concerned, while we direct our efforts toward encouraging the making of artistic success more possible. Honesty in pictures and realism—realism does not mean immorality but it is just another word for truth and

sincere appraisal of human values—are the things most to be sought for. The motion picture industry realizes its responsibility. The screen of today is no more like the screen of ten years ago than day is like night.

A new idealism has come in, a higher standard has been adopted and a realization that the picture that appeals to the highest in us, not the lowest, is the picture that succeeds.

There is no indication that the public itself wants censorship. The public is its own censor. Many people make the mistake of thinking the public does not know what it wants, and even if it did it should not be allowed to have it. The American people are alive, their consciences are not dull, they need no moral guardians to tell them what to see and what not to see. Public disapproval is the only popular censorship. In all branches of art the public taste is higher and finer than it was twenty years ago.

Motion pictures have become more than a form of amusement; they are used for education, to disseminate current information, comparable to the press and the forum. They have a direct influence on public thought and opinion. Since they are a means of expression they must be safeguarded just as are free speech and free press. This is the fundamental rule of free government. The people themselves must be the judge. Only when there is freedom of thought and of expression is there a guarantee that a few shall not arrogate to themselves power and authority they do not rightfully possess.

A quotation from Joseph Conrad shows what he has to say about the censor: "He can kill thought, and incidentally truth, and incidentally beauty, providing they seek to live in a dramatic form. He can do it, without seeing, without understanding, without feeling anything; out of mere stupid suspicion, as an irresponsible Roman Caesar could kill a senator. He can do that and there is no way to say him nay. He may call his cook (Moliere used to do that) from below and give him five acts to judge every morning as a matter of constant practice and still remain the unquestioned destroyer of men's honest work. He may suffer from spells of imbecility like Clodius. He may . . . what might he not do! I tell you he is the Caesar of the dramatic world. There has been since the Roman Principate nothing in the way of irresponsible power to compare with the office of the Censor of Plays."

"The People, as a whole", says John Galsworthy in a discussion of censorship, "unprotected by the despotic judgments of single persons, have enough strength and wisdom to know what is and what is not harmful to themselves".

Motion Pictures and Character Formation

By JOSEPH J. WEBER. Ph.D.

Dr. Weber of the Teaching Film Staff of the Eastman Kodak Company ranks among the foremost of the country's authorities on the motion picture as a means of instruction. For many years he has been engaged in experimentation and has made exhaustive studies in this field. These researches have been published and afford a stimulus to the increasing interest in the subject. We were very fortunate to have Dr. Weber as a speaker at our recent Annual Conference and it is a pleasure to publish here his address given at that time.—EDITOR'S NOTE.

WITH the advent of the movies has gradually dawned the realization that this new invention, which is now in its glory as a medium for entertainment, may have a far more serious destiny as a medium for education and social reform.

The earliest recorded study of the motion picture as a medium of instruction appears to be that of a man by the name of Sumstine. In one of the Pittsburgh high schools in 1917 he compared a Government film on the use of dynamite in agriculture with a correlated lecture and measured the effect in terms of three old-type examination questions. He found the film more effective than the lecture.

The next year in New York City a man by the name of Lacy conducted an experiment in which he presented the story of "The Hoosier Schoolmaster" in three radically different ways. To one group the story was given in printed form; to another group it was read by an experienced reader; to a third group it was shown in the form of a photoplay. The results were just the reverse of Sumstine's; the storyteller came out best and the film poorest. But there was this new fact to cause trouble, only three-fifths of the story had been presented to each group; and when the pupils were asked how they preferred to learn the remainder, 95 percent voted for the screen presentation. No doubt the motion picture makes a more palatable dish than the printed or spoken word alone.

The same winter that Lacy conducted his experiment in New York City, a man by the name of Shepherd at the University of Wisconsin compared the film with an average and a superior teacher, and the film proved more effective than either of the other two. But the experiment involved only a small number of pupils, and so the results can not be taken to

mean much. By counting them together with Sumstine's as evidence in favor of the film and those of Lacy against the film, we found ourselves almost exactly where we were at the beginning.

For the conservative educators the case was settled against the motion picture. It was just a medium of entertainment for the tired business man, and that was all. But commercial firms went right ahead and made more advertising films for free distribution; producers made more and more so-called "educational" to supplement the regular photoplay offerings. News weeklies came more and more into favor. If motion pictures had no educative value, why should money continually be invested in them?

There was only one thing to do, and that was for someone to make as impartial and scientific an investigation as was possible. The task was undertaken at Columbia University in the fall of 1920 and the investigation carried on in Public School 62 in the Bowery. The results were written up in the form of a doctor's dissertation* and published in 1922. A partial summary of it appears in a new book, "Picture Values in Education."**

To make a long story short, the investigation established the value of the motion picture, not as a substitute for the teacher or even the printed word, but as a supplement to the text and as an aid in the hands of the teacher. Its chief usefulness lies in that it extends the simple visible environment of the pupils to the ends of the earth, to the dawn of time, into the realm of the microscopic, and into the fairyland of reasoning and the imagination. In terms of psychology, it provides perceptual foundations for meanings, inferences, and insights.

In 1922 the interest in educational motion pictures had grown sufficiently to prompt the Commonwealth Fund Committee to make a grant of \$10,000 for an investigation into the merits and demerits of this new medium. The investigation was conducted under the direction of Professor Freeman of the University of Chicago. Some twelve graduate students co-operated in the study and the results were published in a book entitled "Visual Education"***.

Two years later, over in England, the National Council for Public Morals made a grant of \$5,000

* Comparative effectiveness of some visual aids in education. Educational Screen, Inc., Chicago, Ill.

** Picture Values in Education by Dr. Joseph J. Weber, Educational Screen, Inc., Chicago, Ill. \$2.00.

*** University of Chicago Press.

for a study of the motion picture. This was conducted by three psychologists and written up as "The Cinema in Education"*.

Early in 1926 the Eastman Kodak Company authorized an investigation on so large a scale as to overshadow anything that has yet been done. Dr. Thomas E. Finegan, formerly commissioner of education in Pennsylvania, was appointed director, and the investigation is now in progress. It embodies at least three new phases; one being specially-produced classroom films for the experiment, another carefully prepared teacher's guides to accompany the films, and the third a distribution of the experimental groups over twelve cities from Newton, Massachusetts, to San Diego, California. The actual conduct of the experiment is under the supervision of Professors Freeman of Chicago and Ben D. Wood of Columbia University. There will be interesting findings to report next summer, it is hoped.

While most of the experimental studies so far have dealt with the informational contribution of educational films, what educators are really interested in is growth in character. They care relatively little about the amount of knowledge a pupil may acquire from a film, but they are keenly interested in the degree of influence it exerts, if any, upon his interests and conduct. Have we any evidence on this?

We have; but let us first consider the nature of character. Character is like a tree, composed of a trunk of deeds, a root system of impulses and desires, branches of interests and attitudes, and countless leaves of facts and information. Taken the other way around, we may speak a formula like this:

Ten facts produce an interest,
Ten interests become a wish,
Ten wishes make a deed, and
A thousand deeds a character.

The easiest task in education is to impart a fact. It is not so easy to arouse an interest. It is quite difficult to effect a change in conduct. It takes an artist teacher to give the world a character like Aristotle or Saint Paul.

Now for the evidence. In the last and largest experiment of the Columbia University Investigation of 1920, which involved nearly six hundred seventh-grade pupils and lasted over four weeks and which embodied four different methods of teaching with corresponding films and lessons, there occurred three concealed tests so designed as to measure influence upon interest, choice, and conduct, respectively.

In order to understand how this influence was measured, it is necessary to hold in mind a few facts, namely: during the first week the topic of the lesson was "mountain glaciers"; to two of the groups of

pupils it was taught *verbally*, that is, through the teacher and the printed page; to the other two groups it was taught with a pedagogical film entitled *The Story of a Mountain Glacier*. At the end of the usual array of test questions appeared this problem:

"Suppose your parents wanted to give you a book for a birthday present. If they showed you the following list and asked you to indicate the one you liked best, which one would you select? Check one only.

The Old Testament
Longfellow's Poems
History of the World War
Glaciers of North America
Little Women, by Louisa Alcott
Huckleberry Finn, by Mark Twain"

The purpose of this problem was to discover to what extent the verbally taught groups would choose the book on glaciers and to what extent the film groups would, and whether more or less. The second week the problem was similar, except that the pupils were supposed to go to the library and draw one of six books, the significant book corresponding to the new lesson topic and another group of books forming the counter-attractions. For the third and fourth weeks the situations were roughly like those of the first two weeks. It is important to bear in mind that in the course of the four weeks each of the four groups had rotated through the four different methods of instruction.

Since there were six books to choose from, and since in the long run one book was about as appealing as another, we should expect each book to have been indicated by 17 out of every 100 pupils; and any increase over this number would have to be considered influence from a particular method of instruction. As a matter of fact, the results showed that following all four methods the book dealing with the lesson topic was chosen by 60 out of every 100 pupils. An election situation may make the point clear. Suppose that six candidates are in the field. Now, all conditions being equal, each candidate would poll 17 votes out of every 100. But a campaign speaker arrives and extols quite vigorously the virtues of one candidate, who, as a consequence, is elected 60 to 40 over his five rivals. Taking 17 as one hundred percent, we may compute the campaign speaker's influence as 250 percent. Something like this actually happened with the boys and girls of the experiment.

The fact that the film instruction was equal in influence to the verbal instruction is interesting. We would naturally expect it to have been less, since the choice involved something to read. What the figures would have been had the choice involved seeing one of six photoplays, we do not know; but we can guess at it from the next type of concealed test.

* The Cinema in Education. Edited by Sir James Marchant. George Allen & Unwin, London.

The second problem involved a choice between two places to see. For the first week it read:

"Suppose a rich family offered you an opportunity to accompany them this summer on a trip to Alaska where you could climb mountains and see real glaciers, and suppose another rich family gave you the chance to spend the summer with them in a camp in some Canadian woods where you could hunt and fish and go canoe riding—

Would you choose to go to the camp?

Or would you go to see the glaciers?"

It is, of course, unnecessary to indicate that the problem was varied for the next three weeks to be in accord with variations in films and lesson topics; but it is of importance to state that this trip-choice problem was also incorporated in a previous experiment which is not dealt with in this article, and that therefore we have the results of altogether 1100 pupils to offer instead of merely the 600 of this experiment.

The combined results show that an expected 50-50 division as to choice was changed under the influence of verbal instruction to 66 and 34; that is, 16 out of every 100 pupils were sufficiently influenced by the teacher and the printed page to change their minds relative to the place they preferred to visit. It must be borne in mind, though, that in both the verbal presentations no visual materials of any kind were permitted. The need for clear-cut results made this imperative.

What was the influence of the film instruction? Was it again equal to the verbal, as in the case of the book choice, or more or less? It was more—69 instead of 66, that is, 19 instead of 16 out of every 100 pupils succumbed to the influence of the instruction. By considering what chance alone would have yielded as a hundred percent, we can say that a 40-minute period of verbal instruction influences the preference of adolescent boys and girls to the extent of 32 per cent, while a similar period in which the film plays a leading role influences them 38 per cent—6 points higher.

But the world is skeptical and would like to know the influence upon the actual conduct of pupils. Have we any evidence? We have a little. The third type of concealed test involved the choice of a topic for a written composition. For the first week the problem was:

"Write a short composition on ONE of these three topics:

How I spent my Easter vacation.

The story of a mountain glacier.

What I hope to be when grown-up."

For the second week the problem was similar. Instead of the story of the mountain glacier, it embodied the topic of the second experimental lesson; and the counter-attractions were also varied to pre-

vent emphasis by repetition. And the same was true for the last two weeks.

Let it be emphasized here that the pupils did not know they were being tested for influence upon conduct. Instead they believed they were writing a composition with which to boost their standing. What they did, therefore, is unusually significant.

Influenced by verbal instruction, 32 pupils out of a 100 wrote on the lesson topic and 68 on one of the two counter-attractions. In the case of the film instruction, the number was 34 pupils. While 2 appears to be a small number, it is far more significant than either the trip choice or the book choice difference. The writing of a composition requires the functioning of habit structures which were not required in the other two problems. In other words, it requires actual conduct.

In comparing the three types of concealed tests we note two trends. The first trend shows the decreasing influence of any kind of instruction as we go up the scale from (a) mere information imparted to (b) actual modification of conduct. The other trend shows a steady increase of the superiority of the film-aided lessons over the unaided ones. In the book choice the influence of the film instruction was no greater than that of the verbal instruction; in the trip choice it was about 25 per cent greater; in the choice of a composition topic it may have been a hundred per cent greater—by some slip in the plan the figure cannot be definitely computed from the evidence obtained.

What would be the comparative influence of visual and verbal methods in a situation that involves honesty or some other form of altruism? We do not yet know, but we have interesting experimental results on the question.

The *Journal of Social Hygiene* for April 1921 reports a study made by Watson and Lashley with the well-known film *Fit to Win* which was shown in army camps throughout this country and France. The purpose of the study was to determine the informational value of a certain sex hygiene film and also its influence, if any, on the future moral behavior of those to whom it was shown.

The film was chosen for several reasons. It sought to impart both information and a definite emotional attitude; it was so organized that it could be used without any accompanying lecturer and without verbal instruction of any sort; and it was perhaps the most direct in its methods of presentation of any film in use, giving venereal disease data, advice on continence, prophylaxis, and so forth, without verbal or literary euphemisms.

The film was shown experimentally to about 48,000 men; and at the time the study was prepared for publication, 1200 questionnaires had been re-

ceived and tabulated. Some of the answers had been checked up by a hundred personal interviews; and verbal reports from 73 voluntary field workers, who had watched the conduct of certain subjects for several months, supplemented the control.

As to results, it seems clear that the film succeeded in teaching the seriousness of venereal disease possibilities so far as imparting information is concerned; but with respect to effect on future behavior, the evidence indicates that its influence was very slight, for only a little over one per cent of the men reported for prophylaxis seemingly in consequence of having seen the film.

The conclusion just stated is that of the authors. But to me the fact that nearly 500 out of some 48,000 men should be influenced by one showing of a motion picture to modify their conduct in a type of situation which involves such powerful native impulses as constitute sex behavior, is a fact of enormous significance. It would correspond to increasing a boy's height half an inch on the strength of one meal.

If we have found a medium which in one form of human behavior can in two hours disturb a 50-50 balance only one point, we have made a valuable discovery; and the fact that the superiority of the film-aided instruction increased as we progressed from mere curiosity for a book to actual choice in a composition topic, is proof that the closer we come to character formation, the greater is the relative influence of the motion picture.

This we can be sure of: the influence of the motion picture is real. While for any one picture it is slight or even imperceptible, yet in the long run it is relentlessly certain either for beneficial growth in character or its deterioration.

Why should the motion picture have more influence upon conduct than language? Let us see. Human beings are influenced mainly by four forces—internal drives, natural environment, human example, and language. The printed page has only the force of language. The motion picture, on the contrary, combines language, example, and environment in one medium, and does it with a maximum of selection and organization; that is, it combines the realism of photography with the symbolism of language in its strongest appeal to the feelings and the intellect.

How shall we make use of the motion picture? Just as we use our daily food. It should be borne in mind that all forms of school instruction feed the mental and moral being, or character, just as certainly though imperceptibly as the daily food nourishes the physical and motor being, the body. Facts and information are like bread and milk, while interests and insights correspond to strength and stature. Mental judgments are like muscular deeds,

and moral ideals have their counterpart in physical controls. In the long run, body and character grow and mature together, one fed by thousands of meals and the other conditioned by countless thoughts and experiences.

This being so, a diet of sex sugar or too much war meat may give the coming generation moral diabetes or nephritis, or a diet of pictures lacking in the vitamins of elevating thought and idealism may result in moral malnutrition. The trouble is that while any particular picture does not deprave a human being much, week after week and year after year it will succeed in doing it; moreover, by the laws of physical existence a person can not be anywhere else and see a good picture if he is occupied in seeing a bad one. It is just like keeping good or bad company. On the other hand, there is ample reason for believing that the motion picture, if rightly constructed, constitutes a balanced mental-moral dish in the work of character training.

(Book rights reserved by the author—J. J. Weber)

IN line with the study of the motion picture as a means of instruction by educators, this report of the activity of one of the film companies has an interest. The Educational Department of Pathe Exchange, Inc., announces that a test to determine the definite teaching value of educational films will be made at the Aetna Park School at Wauwatosa, a suburb of Milwaukee, Wis. A group of pupils will be selected by Mr. A. W. Kreuger, Principal of the School, and they will be examined on a given geographical subject after a study of text-books, maps, and the other regular methods of geographical instruction.

Following this, a geographical film on the same subject prepared by Pathe Exchange, Inc., will be shown to the same pupils, accompanied by a discussion of the subject by the teacher along the lines suggested by the Pathe Teachers' Aid Pamphlets. Another examination will be given and the percentage of change in the marks of the pupils noted.

It is not the belief of the Educational Department that films can replace text-books, maps, globes, and other regular methods of teaching geography, but rather, that the films are a very valuable supplement to regular pedagogical methods. The impression received upon the mind through the eye is a great help in firmly fixing the lesson already learned through the written and spoken word. This test will definitely show the supplemental value of educational films.

The results of this test will be published as soon as it is completed.



EXCEPTIONAL PHOTOPLAYS

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A department devoted to an impartial critique of the best in current photoplay production. Each picture before being listed, is thoroughly discussed by a volunteer committee composed of trained critics of literature, the stage and the screen, who are the sponsors of this department. The printed reviews represent the combined expression of this committee's opinions. The reviews aim to convey an accurate idea of the films treated, mentioning both their excellencies and defects, in order to assist the spectator to view the productions with increased interest, appreciation and discrimination. The reviews further try to bring to the attention of the reader of special tastes or interests, or of severely limited time for recreation, those photoplays which genuinely contribute to the art of the screen.

SECRETARY AND DEPARTMENT EDITOR

ALFRED B. KUTTNER

The Crowd

Directed by.....King Vidor

Photographed by.....Harry Sharp

The Cast

MaryEleanor Boardman

JohnJames Murray

BertBert Roach

JimDaniel G. Tomlinson

DickDel Henderson

MotherLucy Beaumont

JuniorFreddie Burke Frederick

DaughterAlice Mildred Puter

Original screen story by King Vidor and
John T. A. Weaver

IT is an encouraging sign when the screen, beyond its technical and artistic progress, can also show an advance in social criticism, a greater penetration into the problems of our everyday life. The fairy tale, with its quick and easy realization of our wishes for wealth and love, has been worked to death in the movies. The astonishing popularity of *The Crowd* is first rate testimony to the surfeit which the ordinary screen diet has produced among picture fans.

The Crowd does not bring you the success of limousine and lady fair; it brings you a realization of the vast degree of unsuccessfulness among millions of your fellow beings. And it fools you. When you see John the clerk off to a fair start with a winsome wife and a five hundred dollar cash prize for a winning advertising slogan you are probably already beginning to envisage the country estate, the yacht and the exclusive club. But you will have to guess again.

For *The Crowd* is a study of a failure, an ever hopeful and unconscious failure, but inevitably a failure. It will not stir you to tears but to compassion and understanding. John will always keep your sympathy. You will say: "He was a likable fellow but he just didn't have the stuff in him". And in the end you may have a tear for his wife who finally sees what you have seen but who still loves him.

The picture has next to no plot. There are no fights in it and no big moments. John marries Mary with a frothy optimism and a small clerk's salary. After five years she has two children and he has an eight dollars advance in pay. The death of one of the children and the loss of John's job afflict them grievously. But there is no change in their fortunes. John has neither the talent nor the application to lift himself out of the crowd. Mary has the decency to stick to her husband. You know or have heard of such people. Men like John fill casual jobs. Women like Mary keep our bishops from being too shocked by our divorce statistics.

A picture so drab, so devoid of our national optimism, so unmindful of the "send them home smiling" slogan of our popular directors who are so sure of knowing what the public wants, must have some outstanding virtues to carry it to success. You will find them partly in the excellence of the acting both of James Murray and of Eleanor Boardman about whose greater relative merit many people will dispute and you will find them in much sensitiveness and restraint on the part of King Vidor's direction. The settings are in good taste and often highly imaginative.

(Produced and distributed by Metro-Goldwyn.)



SELECTED PICTURES GUIDE

Review Committee

Consists of approximately 250 trained members representative of widely varied interests who volunteer their services for the review of pictures

A department devoted to the best popular entertainment and program films. Each picture is reviewed by a committee composed of members from the Review Committee personnel. Their choice of the pictures listed is based upon principles of selection developed through long study of what constitutes a good picture from the standpoint of entertainment value. The findings form a composite opinion of each committee's views and upon this opinion are based the short reviews and audience recommendations of the pictures appearing in this department. These reviews seek to bring to the reader an unbiased judgment of the pictures most worthy of popular theatre patronage and most helpful in program building for special showings of selected entertainment films.

Department Staff

ALFRED B. KUTTNER
FRANCES C. BARRETT

Editor

BETTINA GUNCZY

"SELECTION NOT CENSORSHIP—THE SOLUTION."

Key to Audience Suitability

General audience (composed principally of adults). Pictures primarily interesting to adults—but pictures not ordinarily recommended for boys and girls may be included in the list if the presentation is not objectionable for them.

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classification.

*—Pictures especially interesting or well done but not necessarily "exceptional."

Across the Atlantic

Directed by Howard Bretherton
Featuring Monte Blue
Original screen story by John Ransome

A ROMANTIC though improbable story of a youth who enlists in the air service on the eve of his marriage. Shot down in France he loses his memory and for eight years he drifts. Fate leads him at last to his father's aeroplane factory where he works on a plane which, in memory of him, is to fly the Atlantic. Regaining his memory he learns that his brother and his former sweetheart are about to be married having failed, in France where they have gone, in finding any trace of him. He runs away with the plane and successfully crossing the Atlantic lands near Paris where he is reunited with his family. The war scenes and the flying are excellent.

For the family audience including children.

(Warner—7 reel)

The Blue Danube

Directed by Paul Sloane
Featuring Leatrice Joy
..... Joseph Schildkraut
Original screen story by John Farrow

A ROMANCE of a peasant girl and a nobleman. The daughter of an inn

keeper in a small village on the Danube is loved by a young baron. They are separated by the war and the girl is made to believe that her lover is faithless. She then marries a hunchback servant who has plotted this deceit. The dramatic ending adds to the interest of the story which has romantic appeal. Settings and photography are very good.

For the family audience including young people.

(Pathe—7 reels)

The Devil's Skipper

Directed by John G. Adolph
Featuring Belle Bennett
Story "Demetrious Couts" by Jack London

THE story of a woman who takes her revenge upon society and the man who wronged her, only to find that her action is about to strike down her own daughter. Shanghaied aboard a slave ship by her faithless lover she comes in time to be a ruthless slave trader herself and kidnaps her former lover and a beautiful young girl whom she abandons to her drunken sailors. When she finds that this is her own daughter whom she had believed dead, she fights off the sailors and is killed by one of them. Belle Bennett's robust performance as the slave trading skipper who dominates her fiendish crew, lifts this picture into the selected class.

For the family audience including young people.

(Tiffany—6 reels)

*The Doll

German Production
Original screen story by Hans Craly and Ernst Lubitsch

CHARMING story of a girl-shy young man whose father is anxious to see him married. He runs away in fear when he sees the village girls coming to have him choose a bride from among them, and takes refuge with some friendly monks. An ingenious scheme presents itself to him. Why not marry a doll instead of a real girl? The great Hilarius is famous for making life size dolls and he forthwith makes one for our hero using his grown-up daughter as a model. Unfortunately, the clumsy apprentice breaks the doll so

that the real flesh and blood girl jumps in at the last moment and goes through the marriage ceremony. How our hero finally discovers that his doll bride is real and a most pleasant person to be with is hilariously unfolded. The picture is part fairy tale, part pantomime, and is especially suitable for children's matinees.

For the family audience including children.

(Ufa—5 reels)

Doomsday

Directed by Rowland V. Lee
Featuring Florence Vidor
..... Gary Cooper
Novel by Warwick Deeping

THE romance of an English girl, the daughter of a poor retired officer, who spends her days in household drudgery for her invalid father. Disgusted with a life of poverty, when opportunity comes to her to make a marriage of wealth with an older man, or one of love with a poor young farmer, she chooses the former. Disillusionment follows and she gets a divorce. Returning to the poor young man she is spurned, but she shows him she is not afraid to work for the man she loves. In the end they find happiness in their poverty. The theme although not a new one, is an interesting one, and is carefully handled by the director. Miss Vidor's fine acting creates a very appealing character.

For the family audience including young people.

(Paramount—6 reels)

Flying Romeos

Directed by Mervyn Leroy
Featuring George Sidney
..... Charles Murray
Original screen story by John McDermott

THE best of comedies will not overlook aviation these days. In this story two barbers, partners, but rivals in love, take up flying in order to win the hand of a beautiful manicurist. They finally think they are flying with Lindbergh's brother only to discover that the pilot is an escaped lunatic. The trick flying is cleverly done and there are many laughs throughout.

For the family audience including children.

(First National—7 reels)

***Four Sons**

Directed by.....John Ford
FeaturingMargaret Mann
Short story "Grandmother Bernie Learns
Her Letters" by I. A. R. Wylie

IF you were asked to say what is the most important thing about four sons, you might well say their mother. That is the key to this picture. A German mother with four sons sees the war come over her and hers. She meets the situation with the fortitude of a true mother, endures the privations of the war with unostentatious heroism and sees her sons killed one by one until only one is left. He is the youngest who had migrated to America before the outbreak of the war. Him she sets out to join, making her way painfully through Ellis Island and finding herself a bewildered woman in the hurly burly of New York City. And there, calm, sweet and resigned she prepares to spend the evening of her life with her son and his family. The picture contains many moving scenes with excellent acting.

For the family audience including young people.
(Fox—11 reels)

Freckles

Directed by.....J. Leo Meehan
(John Fox, Jr.)
FeaturingGene Stratton
Novel by Gene Stratton-Porter

AN appealing romance with the giant trees as a background. A one-armed orphan, called Freckles, is entrusted with the position of protecting the great Limberlost forests. There he meets the Angel of the Swamp, and a friendship springs up which later ripens into love. Good acting on the part of John Fox and Gene Stratton, the granddaughter of the author, adds interest to this well known story.

For the family audience including children.
(F B O—7 reels)

A Girl in Every Port

Directed by.....Howard Hawkes
FeaturingVictor McLaglen
Short story by J. G. McGuiness

SAILORS, it seems, can be depended upon. They really have a girl in every port even though it is often a long time between dates when your girls are scattered around the world from Key West to Singapore. "Spike" Maddin, a gay Lothario of the Seven Seas, sometimes finds that his girls have acquired a husband and a family when he heaves to in their port on his second trip. This is annoying enough but matters are even worse when he finds that another enterprising sailor lad has always been there ahead of him. He finally catches up with his rival, as good a scrapper as he is. They fight and love their way around the world together to the great damage of the police force of many a port of call. If sometimes a girl comes between them they fight with each other but their friendship is stronger than their passing loves. Heigh-ho a sailor's life is a merry one.

For the general audience.
(Fox—6 reels)

Graft

Directed by.....George Melford
FeaturingLewis Stone
.....Marceline Day
.....Malcolm McGregor

Original screen story by Peter B. Kyne

A DRAMA of political graft. The owner of a newspaper who tells the truth about the park graft, sacrifices his life, leaving his son to carry on. Maintaining his father's policy of printing the truth, the boy continues the attack although it is against the guardian of his fiancée. Regardless of the fact that his life is threatened he struggles on and finally through his honesty and uprightness, wins even the respect of the man he is forced to crush. Lewis Stone is well cast and gives a credible performance.

For the family audience including young people.

(Universal—7 reels)

The Harvest of Hate

Directed by.....Henry McRae
FeaturingRex
.....Starlight
Original screen story by George Plympton
and William Boyd Wolf

A WESTERN romance of a circus girl and an ex-cowpuncher. A small circus having failed in a western town, the manager sells out. Rex, a trained horse, refuses to leave his mistress when sold, so her contract is bought too which puts her into the hands of the villain. But she is saved by a rancher and his horse Starlight, aided by Rex. The two horses become fast friends while all ends happily for the young people. The picture has the plains as a background. The famous horses are the real stars.

For the family audience including children.

(Universal—5 reels)

Ladies' Night in a Turkish Bath

Directed by.....Edward Cline
FeaturingDorothy Mackaill
.....Jack Mulhall
Play by Charlton Anders and Avery
Hapgood

COMEDY of a restaurant keeper who sells out and moves up town. The wife starts reducing and the daughter adopts new fashions. This latter is not to the liking of Speed Dawson who is interested, although he claims not to care for the fair sex. Trouble starts when the husband and Speed get into a Turkish bath on ladies' night. There are many hilarious situations caused by this mix-up.

For the family audience including young people.

(First National—7 reels)

Latest From Paris

Directed by.....Sam Wood
FeaturingNorma Shearer
Original screen story by A. P. Younger

COMEDY-ROMANCE of two commercial travelers, a saleswoman and a salesman, who represent rival dress and suit houses. They meet on the road as rivals but soon become fast friends. Cupid

decides that a good saleswoman would also make a good wife. The bosses are sorry to lose their best saleswoman but happiness after all is more important than selling suits. Norma Shearer makes her part interesting.

For the family audience including young people.

(Metro-Goldwyn—8 reels)

The Love Mart

Directed by.....George Fitzmaurice
FeaturingBillie Dove
Original screen story by Edward Childs
Carpenter

A DRAMA unfolded against the background of colorful New Orleans in the days of slavery. Brought up as a wealthy belle, a young girl is disillusioned and made to believe that she is an octo- room. When put upon the auction block, by the scheming villain who claims her as his property, she is bought by the man who loves her. He then proves that she is white and they are happily married. There is interest in the story, the settings are good and the acting excellent.

For the family audience including young people.

(First National—8 reels)

The Patsy

Directed by.....King Vidor
FeaturingMarion Davies
Play by Barry Connors

A GOOD comedy drama with Marion Davies at her best. Patsy, the butt of her mother and sister, finds consolation only with her father who tries to make things easier for her. Her attempts to acquire personality, being assured that it will help her win the man she loves, furnish amusing entertainment. She succeeds in getting both "it" and her man. It is a picture full of fun with good direction and acting.

For the family audience including children.

(Metro-Goldwyn—8 reels)

The Raider Emden

German Production

VIVID story of the career of the famous German raider Emden until the British cruiser Sidney overtakes and destroys her. The story is impartially and historically told with the addition of a love story woven into it. The picture ends with a thrilling engagement on the high seas until the Emden is finally shot to pieces and the survivors are honorably transferred to the victorious British ship.

For the family audience including young people.

(Columbia—6 reels)

The Showdown

Directed by.....Victor Schertzinger
FeaturingGeorge Bancroft
.....Evelyn Brent

Play "Wildcat" by Houston Branch

A TENSE drama showing the effects of the heat and desolation of the tropics on a sensitive white woman. The scene is laid in the oil fields at Tampico

where a man has come to join his brother, bringing with him his wife. Forced to remain at a camp with her brother-in-law and several rough men while her husband goes further into the jungle, the woman's power of resistance is broken by the loneliness and the eternal rains. The stark desolation of the locale is well carried out and George Bancroft is very good in his part of the wildcat oil operator.

For the mature audience.

(Paramount—8 reels)

Sin Town

Directed by J. Gordon Cooper

Featuring Elinor Fair
..... Hugh Allen

Original screen story by J. Gordon Cooper
and William K. Howard

TWO soldiers, returning from the war, desire nothing more than a quiet peaceful community in which to settle down. Coming to what looks like an idyllic Western town they soon find that the inhabitants are having a war of their own with a gambler and his gang. They arrive just as the heroine's father has been shot and an attempt is made to fasten the blame on them. But they give a good account of themselves and end up by ridding the town of the gambler and his followers. The spirited acting and colorful fighting make this a selected Westerner.

For the family audience including children.

(Pathe—5 reels)

The Smart Set

Directed by Jack Conway

Featuring William Haines

Original screen story by Byron Morgan

WILLIAM HAINES continues the new type of characterization which he has invented. He takes the part of a boastful, vain young man who is usually made to ride for a hard fall and then just as you feel he ought to be spanked he shows that he has the goods when it comes to a pinch and wins both your sympathy and that of the girl. This time he acts the vainglorious polo player who is free to admit that he is the best polo player and by all odds the most desirable husband for the girl whom he pesters with his company. Well, somehow, he does play superb polo and in the end the girl is ready to admit that he was right about her, too. It is very entertaining to watch William Haines put himself over unless you have made up your mind never to like a fellow like that no matter how much you like him.

For the family audience including young people.

(Metro Goldwyn—7 reels)

Sporting Goods

Directed by Malcolm St. Clair

Featuring Richard Dix

Original screen story by Ray Harris and
Tom Crizer

LIVELY comedy with some clever subtitles. A sporting goods salesman has invented a golf suit of "elasto twedo"

which stretches with the need. Love and trouble overtake him at the same time, but in the end everything is all right.

For the family audience including children.

(Paramount—6 reels)

Thoroughbreds

Directed by Robert S. Hill

Featuring Marion Nixon

Original screen story by Gerald Beaumont

ENTERTAINING romance of the race track. A young jockey involved in a romance with an adventuress, forgets his boyhood sweetheart and throws the race to save this woman from poverty, only to learn that he has been betrayed. Disgraced, he becomes a hanger-on around the race track, until his old sweetheart finds him and helps him to come back. In the end he wins the race and also the respect of his friends.

For the family audience including children.

(Universal—6 reels)

Tillie's Punctured Romance

Directed by Edward Sutherland

Featuring W. C. Fields

..... Chester Conklin

..... Louise Fazenda

Original screen story by Monte Brice and
Keene Thompson

A NEW version of the early Chaplin-Dressler comedy. Some changes have been made, for this time the story takes you to France during the World War instead of leaving you "down on the farm". A small circus which is in a bad way generally, receives new life when it goes to France to entertain the boys at the front. A little broad in spots but above the average slapstick, and the three excellent comedians make of it a rollicking comedy.

For the family audience including children.

(Paramount—6 reels)

A Woman's Way

Directed by R. William Neill

Featuring Warner Baxter

..... Margaret Livingston

Original screen story by Armand Kaliz
THE life of a Parisienne dancer is well portrayed in this story of a young girl who aspires to enter the Paris opera. She falls in love with a wealthy American. When a crook with whom she has been involved escapes from prison and returns, she aids the police in his capture. Thus she frees herself of the only blight on her otherwise happy life.

For the family audience including young people.

(Columbia—6 reels)

EXCEPTIONAL PHOTOPLAYS

The Crowd

(Page 9)

For the general audience.

NON-FEATURE SUBJECTS

Builders of Bridges

Scenic showing difficult problems of bridge construction.

For the family audience including children.

(Educational—1 reel)

Feline Frolics

Amusing views of a large litter of kittens being nursed by two compassionate mother cats.

For the family audience including children.

(Educational—1 reel)

Fun Afoot

(Spotlight Series)

Showing sports, involving the feet particularly.

For the family audience including children.

(Pathe—1 reel)

Love's Springtime

French romance of the court of Louis XVI—two young people married by arrangement find themselves in love through sure test of jealousy. Technicolor with beautiful garden scenes.

For the family audience including young people.

(Educational—2 reels)

Mother Bird

Fascinating camera study of birds in the nests and feeding and rearing the young.

For the family audience including children.

(Educational—1 reel)

*Pathe Review No. 10

The Golden Flower of Evening—Arthus C. Pillsbury, Pathecolor; Leaves from Eve's Diary, a modern girl's clothes; On African Game Trails with Prince William of Sweden.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 11

Nesting Time, birds; Interesting People, Albert Payson Terhune, Frank Willard; On African Game Trails with Prince William of Sweden.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 12

The House that Edward Built, Harlech Castle, Wales; Little Known Professions, The Cloud Watcher; On African Game Trails with Prince William of Sweden.

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 13**

Interesting People, Three Gentlemen from Indiana; When Day is Done, Pathecolor; Party Clothes.

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 14**

The playground of Kings, Pathecolor; The Sea Harvesters; Pity the Poor Movie Star.

For the family audience including children.

(Pathe—1 reel)

Season to Taste

(Sportlight Series)

Showing the great varieties of season and of scenery in California.

For the family audience including children.

(Pathe—1 reel)

Ship Ahoy

(World We Live in Series)

Fascinating scenic of a four masted sailing vessel bringing a load of lumber up the coast through fair and foul weather.

For the family audience including children.

(Fox—1 reel)

Tail Waggers

Showing different breeds of dogs.

For the family audience including children.

(Pathe—1 reel)

***Treasure Land**

Technicolor scenic of tropical island showing agriculture and customs.

For the family audience including children.

(Tiffany—1 reel)

Trees

Beautiful nature study of all kinds of trees.

For the family audience including children.

(Pathe—1 reel)

The Vintage

(World We Live in Series)

Scenic showing the harvesting of grapes, the process of making them into wine and the celebration of the vintners.

For the family audience including children.

(Fox—1 reel)

SHORT COMEDIES

Barnum and Ringling

FeaturingOur Gang

The gang put on a circus in a hotel and scare the guests when their amusing animal freaks break loose.

For the family audience including children.

(Metro—2 reels)

Do Monkeys Manicure

A youth goes game hunting in darkest Africa. Good comedy.

For the family audience including children.

(Pathe—1 reel)

Felix the Cat in the Oily Bird

(Pat Sullivan Cartoon)

Felix runs down the bird that has been swallowing everybody's jewelry.

For the family audience including children.

(Educational—1 reel)

Hungry Hoboes

(Oswald Cartoon)

Oswald the Lucky Rabbit takes to the road.

For the family audience including children.

(Universal—1 reel)

Ko-Ko's Tatoo

Out-of-the Inkwell Cartoon.

For the family audience including children.

(Paramount—1 reel)

Ozzie of the Mounted

(Oswald Cartoon)

The difficulties that Oswald the Lucky Rabbit encounters when he attempts to "get his man".

For the family audience including children.

(Universal—1 reel)

Ride 'Em Ploughboy

(Oswald Cartoon)

The Lucky Rabbit on his farm.

For the family audience including children.

(Universal—1 reel)

Wired and Fired

(Krazy Kat Cartoon)

Krazy Kat tries to get the fire department by 'phone.

For the family audience including children.

(Paramount—1 reel)

Better Homes Week is to be observed April 22nd to 28th, and any Better Films Committee wishing to supplement local programs with appropriate motion pictures may secure a list of Home Economics Films from the National Board.

The week of April 15th to 21st is Be Kind to Animals Week. There are many films suitable for special programs at this time certain to please the children. Write to the Board for suggestions.

Motion Pictures Appropriate for Church Showing in Connection with Programs for Easter

CHRIST CONFOUNDS HIS CRITICS—John III, 3-11—Story of Jesus confusing the Pharisees by pardoning the woman who sinned—1 reel—Neighborhood.

DAWN OF CHRISTIANITY—A message of brotherly love—2 reels—Pilgrim.

FAITH AND THE LORD'S HOUSE—The story of a miracle wrought by prayer. It exalts faith, the church, and prayer—6 reels—Pilgrim.

FORGIVE US OUR DEBTS—Matthew XVIII; 23-25—Story of the King and the unjust debtor—2 reels—Neighborhood.

FROM THE MANGER TO THE CROSS—Events in the Life of Christ—10 reels—United.

JESUS THE CHRIST—The Freiburg Passion Play—5 reels—Pilgrim.

THE KING OF KINGS—H. B. Warner—A serious and devout treatment of the life of Christ from his maturity through the crucifixion and resurrection—13½ reels—Pathe.

LIFE OF CHRIST—Eight incidents—8 reels—United.

LIFE OF CHRIST FROM GREAT PAINTINGS—1 reel—Pilgrim.

THE LIGHT OF THE WORLD—Wonderful presentation of Christ's influence in America—7 reels—Pilgrim.

THE MAN NOBODY KNOWS—Life of Christ, edited and titled by Bruce Barton—6 reels—Pathe.

MIRACLES OF CHRIST—1 reel—Edited.

PASSION OF CHRIST—1 reel—Edited; Pilgrim.

PASSION PLAY—A complete biblical narrative of the Passion Play—12 reels—United; Pilgrim.

PASSION PLAY—The Freiburg Baden Passion Play—7 reels—Craft.

A PILGRIMAGE TO PALESTINE—A visual record of Ancient Palestine showing many places connected with the life of Christ. A series of twenty pictures—1 reel each—Pathe.

PRINCE OF PEACE—Jesus, the Prince of Peace—3 reels—Pilgrim.

THE RICH YOUNG RULER—Matthew XIX—16-23—Episode of the young man who aspired to the Kingdom of Heaven—2 reels—Neighborhood.

THE TWENTY-THIRD PSALM—1 reel—Pathe.

THE UNWELCOME GUEST—Luke VII—36-50—Story of Jesus in Simon's house—1 reel—Neighborhood.

DISTRIBUTORS

P. P. Craft, 1540 Broadway, N. Y. C.
Edited Pictures System, 71 W. 23rd St., New York City.

Neighborhood Motion Picture Service, Inc., 131 W. 42nd St., New York City.

Pathe Exchange, 35 W. 45th St., New York City.

Pilgrim Photoplay Exchange, 736 So. Wabash Ave., Chicago, Ill.

United Projector and Film Service, 228 Franklin St., Buffalo, N. Y.

BETTER FILMS ACTIVITIES

Types of Programs and Methods of Arranging Children's Matinees

By MRS. PIERCY CHESTNEY

Children's Matinees are conducted in many different ways by various Better Films Committees. Some committees basing their choice of pictures on various selected lists, depend upon the exhibitor for the bookings, either arranging with him to run one showing of his picture as a special performance for children, or to book a special picture when his regular picture is not suitable for children, but the Macon, Ga., Committee of which Mrs. Chestney is President, not only chooses but also books its subjects in most cases. Whatever the way of doing it may be, there are many helpful suggestions for any committee in this address delivered by Mrs. Chestney at the Fourth Annual Conference of the National Board of Review held recently in New York.—Editor's Note.

NO matter what the type of program or what the method of arranging, or where the community for which it is being arranged, there are several characteristics which it is absolutely essential that the person doing the arranging possess. They are a Job-like patience, a hold-on-till-it-thunders tenacity, a repeated burning of the midnight incandescent, and above all else a love of the work and an overwhelming desire to give the children the very best motion picture entertainment available—and I use the word "available" advisedly.

Practically the only way to assure your programs against mischance and to insure yourself against insanity or nervous prostration is to start in time with your bookings. I never begin the schedule for the coming year later than July 1st. Usually the work is begun many months before that time. For instance, last May the work on the schedule for 1928 was started.

As the first step in preparing a schedule, I type the names of the months and under each put the date of every Saturday in that month, leaving sufficient space between to fill in the names of tentative bookings. Then I take a list of the dates of events, anniversaries, birthdays, special days, special weeks, and so forth, whether local, state, national or international, and opposite the Saturdays write the important events falling on each Saturday or the important events coming nearest to it during the week.

If an event which would be interesting to celebrate falls on Saturday, then the entire program is arranged around that

occasion. If it falls during the week, it is merely suggested in Saturday's program. For instance, February 11th is Edison's birthday. February 11th happens this year to fall on Saturday. For the program that day we are having three short subjects dealing with Mr. Edison and electricity. First there is a short biographical sketch showing Mr. Edison making a tour of the General Electric Company and discussing the future of electricity with several eminent scientists. The second is *The Benefactor*. This picture begins with Edison at the age of five years and takes him through many of the interesting episodes of his life. The film is filled with comedy, for instance, it shows Edison at the age of five years sitting on a nest of goose eggs, thinking he can hatch them. At the age of six he gives a child a Sedlitz powder, hoping to generate sufficient gas in his body to fly a balloon. The third subject is *The Consolation Club*, which is a Westinghouse film showing "Miss Electrically" catching the spirit of the times and equipping her house with electrical appliances. The discarded utensils suddenly assume ludicrous human shapes, organize a club and air their views.

To diverge from programs to audience-building plans, our Guest Chairman is issuing invitations to the heads of all of the electrical concerns in the city to attend the matinee as guests of the Committee. Also it was suggested by the Chairman of our Advisory Committee that we invite Mr. Edison to attend the matinee. That seems very absurd, but the day of our last Better Films meeting there happened to be a little article in our paper stating that he was passing through Macon on his way to Florida about that time. We thought that would be a good piece of publicity for our matinees to send an invitation in the name of the children of Macon, inviting him to help them celebrate his birthday.

Alexander Stephens' birth also falls on February 11th, as does Daniel Boone's. Already I have listed two Daniel Boone pictures for next season and the news reel showing the unveiling of Stephens' statue in the Hall of Fame. Both Stephens and Boone have relatives in Macon. They will be honor guests in 1929 and we have already planned an exhibit of Stephens' and Boone's relics at the library.

Buffalo Bill's birthday comes February 25th; Alexander Graham Bell's March 3rd; John Howard Payne's June 9th; James Fenimore Cooper's September 15th; Navy Day October 27th. All of these dates fall on Saturday. Consequently the programs for these days have been arranged around these occasions. We have a two-reel subject, *Buffalo Bill's Last Fight*, for February 25th. This is in colors and the theatres are treating us to

this film. We could not get it because it was a first-run film, so with a great deal of writing and conversation the booker booked it into our district the last two days of the week and we are showing it at our Saturday matinee to children that week.

The Alexander Graham Bell program is an example of that hold-on-till-it-thunders tenacity. I began trying for the telephone reels last July and succeeded in getting them this January. Of course, on that day the heads of the Telephone Exchange in Macon will be invited to be our guests.

For James Fenimore Cooper's birthday we have booked *The Deerslayer*, and on Navy Day *The Rough Riders* and the *Queen of the Waves*, which give the children historical facts.

The children in our city like a program of the sort arranged for Navy Day. However, an entirely different program could be used. Hallowe'en is so close to that Saturday that if you have a type of audience that would prefer another kind of picture, you could have Hoot Gibson in *The Spook Ranch* and a gang comedy, *Shivering Spooks*, could be used. You can get almost any kind of picture to fit any kind of an occasion in arranging these special junior programs.

Many things besides anniversaries and events falling on Saturday govern the booking of pictures for matinees. Recently we had a week of Grand Opera in Macon. On the Wednesday afternoon of Grand Opera Week "Hansel and Gretel" was sung in English, and the children of the city were admitted for thirty-five cents. As soon as the announcement was made in the papers that "Hansel and Gretel" was to be sung, we began to search for the screen version of "Hansel and Gretel". We succeeded in getting it, I am glad to say. The children that morning sang three selections from the opera which had been taught to them by the supervisor of music in the schools. The members of the theatre orchestra offered their services free, and when they found we were celebrating Opera Week they asked us if we would like to have them come down and play an overture. We were delighted, of course, and they came. The ushers were in Hansel and Gretel costumes. There was a Hansel and Gretel dance as a prologue. We played to a capacity audience. Miss Schalker and Miss Fox, who sang the two roles, when they reached Macon during the week heard about it, and they were so pleased with the idea that they said they would like to come to the Saturday children's matinee. Then they asked through our Committee that we get expressions from the children of the city as to their impressions of the singing of the opera. A great many were turned in. We passed them on to Miss Schalker and Miss

Fox. One of the children said she liked Hansel and Gretel very much when they sang the opera, but after their mamma had put them in the woods, she didn't think they ought to have pulled open the curtain and come back again. That is a criticism we often hear of grand opera. We had expressions of appreciation from music teachers and parents following this presentation.

There are some dates during the year that, for lack of a better word, we call "dead" dates. This year one of the Saturdays fell on Christmas Eve. I try always on a dead date to get a percentage picture. We play safe in that way. Two other Saturdays in December are dead, and those are the two when the large department stores in the town hold Santa Claus celebrations.

In beginning this talk I spoke of available pictures. When I tell you that every picture on the 1928 schedule, which is far from complete, has meant from two to fifteen letters each written by me; that only one picture from a list of seventeen requested was available; none from another list of twelve, and none from still another list of seven, you can easily see that available pictures are scarce.

On account of so few pictures really being available, we are using this year a great many educational films. There has been much objection, I know, to giving children educational pictures at their matinees, but if you give them educational pictures which have a great deal of comedy in them, or something that is highly entertaining, they will take a lot of education. Last year on Georgia Day we had an industrial reel made by the Public Utilities Company of Macon. There were four reels which had nothing to do with any subject but the industries of the state, and at least twenty-five of the teachers of the town have said they would like to have it repeated, that the children had been talking about it all year.

The largest house in Macon has a seating capacity of 941, and our average attendance is 615 paid admissions, I think that is a pretty good average. The largest attendance that we have ever had was 2750, and the dead dates that we had in December brought down our average. We have worked very hard on the building up of our matinees. When we started, if there were twelve children coming in, we thought that was a mob. Of course, when we had 2500 children, we had to open the second theatre and grab a new reel, and the prologue and the audience ran over, so it was just really a moving picture of the committee going back and forth.

Matinee programs mean days and nights of work, they mean sacrificing of many hours which might be spent in recreation. The compensation is the appreciation of the parents, the joy of the children, the consciousness that you are carrying on a work which is making a definite contribution toward the welfare of the place you call home.

Better Films Work of the Daughters of the American Revolution

BY MRS. NEWTON D. CHAPMAN
National Chairman, Better Films
Committee, D. A. R.

The following excerpts from the address given by Mrs. Chapman at the Fourth Annual Conference of the National Board of Review will give some idea of the enthusiasm of Mrs. Chapman and of the work which is being accomplished under her chairmanship. Also they will show the similarity of the better films policy of the D. A. R. with that of the Better Films National Council of the National Board, which stresses a knowledge of the best in motion picture and a support of that best.—EDITOR'S NOTE.

THE motto of the Daughters of the American Revolution is,—“For God, Home, and Country”—, so we stand for the best in everything, and in the work for Better Films we are vitally interested.

Therefore, as National Chairman of Better Films of the Daughters of the American Revolution, I come to you with a background of the past and an enthusiastic vision for the future. I have tried to work along the worthwhile lines, and results accomplished have proved the wisdom of this course.

After doing strenuous work along film lines for two years, I believe that the most important work for organizations to do is to educate the public. That education means to train the public to know and crave the best in films, to keep in touch with the pictures worth seeing, and in this way, stimulate not only the producer to make better films, but the manager to buy them. I feel certain that what the public demands from the producer and the manager, they will get. We have to urge the people of each community that before they go to see a picture, they must know what it is, must keep in touch with an indorsed list, and patronize the good.

As National Chairman I was successful in having a page, in our D. A. R. Magazine, given over to Better Films and each month I have an indorsed list of films, with special notes, pertaining to the industry and its activities. This list has proved most helpful, especially to communities away from the great cities.

Many Chapter Regents have written me that they have taken the indorsed list of pictures, each month, to their theatre manager, and he chooses his films from that list as far as possible. They then have the list printed in the local paper and each Daughter of the American Revolution understands, when she sees one of the indorsed pictures on the list of theatre offerings, that it is her duty to stand by it.

One of the most important lines of effort by the Daughters of the American

Revolution for Better Films, is the State Historical Picture. Although this is a big proposition, it is being worked out and we hope to have at least two State Historical Pictures completed before another year ends. Seven states have already indorsed the making of a State Historical Picture, and New York is one of them. The state which first puts it across will be known as the “pioneer state”.

Pennsylvania is doing the most active work along this line; with a splendid State Chairman and State Regent and the Governor of the state in sympathy with the effort, and endorsing it, I feel sure we will see results.

We anticipate the film showing the history of the state, the physical geography, the active industrial life of the people, the natural resources, and the state activities, such as new roads, schools, and hospitals. In other words, a picture showing exactly how the tax dollar is spent by the state as a growing concern. Each state is replete with historical interests which may readily be filmed.

The National Committee has the plans all laid for the making of the state picture, and all the state has to do is to get the money to finance it. The film would belong to the D. A. R. Organization or to each State D. A. R. and would not be shown or considered commercially, but be exchanged from State to State and used in schools and theatres when possible. Prints of the film would finally be placed in the State Library and in the film archives at Washington.

As National Chairman on Better Films, I consider the work of the National Board of Review as most important. The D. A. R. is honored in having several members who are previewers and members of the National Board of Review.

In the preview, one has the opportunity of checking up on that which might mean the making or the breaking of the film, for the previewer gets a different slant on the picture than the producer does. It is very necessary, that we keep faith with the public so that when they see on the screen—“Passed by the National Board of Review”—they will feel confident that censorship is not necessary, so long as the films are passed upon by the National Board.

The Review Committee members, as progressive citizens, can help make the films better by the insistent urge for that only which is worthwhile.

THE newest recruit in the ranks of affiliated committees of the Better Films National Council is that of Oneonta, N. Y. It was formed through the enthusiasm and inspiration of Mrs. Ray D. Champlin, President of the Child Conservation League. The Chairman of the Committee is Mrs. W. O. Brannaman. Twenty-six organizations in the city are represented on the committee, thus it promises to be a real force in the community. The Weekly Photoplay Guide of Selected Pictures is being published in the *Oneonta Daily Star*.

BETTER FILMS SERVICE

ARE you interested in knowing which are the better motion pictures, the ones worthy of your patronage, and, from a source of pre-lease review, results of the findings of 250 volunteer review members?

THE NATIONAL BOARD OF REVIEW MAGAZINE issued monthly, will give you this information currently through its Exceptional Photoplays and Selected Pictures reviews. It carries also articles of general interest on motion pictures. **\$2 a year.**

The selected pictures of the year are accumulated in the annual **Selected Pictures Catalog.** 25c.

Many feature pictures have especial interest for specific occasions, and these pictures supplemented by the best in non-feature or educational films, are compiled by the **Better Films National Council** into various helpful lists for program building.

Selected Book-Films	10c.
Historic and Patriotic Pictures.....	10c.
Religious Pictures	10c.
Holiday and Special "Weeks" lists (each).	5c.

For communities wishing to organize their local activities into definite groups for the promotion of the better films movement there is available the **Motion Picture Study Club Plan.**

National Board of Review of Motion Pictures

70 Fifth Avenue

New York, N. Y.

NATIONAL BOARD OF REVIEW MAGAZINE

(Combining "Exceptional Photoplays," "Film Progress" and "Monthly Photoplay Guide")

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Irme Raday in "The Trial of Donald Westhof"
(See page 7)

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"I want to thank you for the Catalog of Selected Pictures which you sent to me. It is very complete and is a valuable help in classifying pictures. I shall be glad to speak of it at my various conferences."—*Mrs. Arthur J. Crockett, West Roxbury, Mass.*

"Our committee has examined the catalog and magazine and has pronounced them very helpful in selecting the proper pictures for our church program."—*Rev. R. B. Sparlock, Trinity Community Church, Grand Rapids, Mich.*

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"The little magazine is really a brilliant contribution of constructive criticism of motion pictures."—*Mrs. Faith Green, Author, New York City.*

"The Selected Pictures Catalog is invaluable to us and we hope you have published it this year and can send us one."—*Mr. S. C. Criswell, National Industrial Secretary, Y. M. C. A., Wellington, N. Z.*



Contents for April, 1928

The Health Viewpoint With Respect to Motion Pictures.....	Dr. Louis I. Harris	3
The Problems of Motion Picture Distribution.....	Ned E. Depinet	4
<i>Exceptional Photoplays</i>		
The Trial of Donald Westhot.....		7
Mechanics of the Brain.....		8
Selected Pictures Guide.....		9

FEATURES

Anybody Here Seen Kelly	Ramona
The Desert Bride	Red Hair
The Foreign Legion	Simba
Fresh Every Hour	Skinner's Big Idea
Good Morning Judge	Something Always Happens
His Country	Speedy
Home James	Tenderloin
Honeymoon Flats	The Trail of '98
Love Hungry	We Americans
The Matinee Idol	Why Sailors Go Wrong
Mother Machree	The Yellow Contraband
Partners In Crime	

NON-FEATURE SUBJECTS

The Desert Blooms	On a South Sea Shore
Famous Playgrounds	Pathe Review No. 16
Hints on Hunting	Pathe Review No. 17
How to Please the Public	Pathe Review No. 18
Knights of the Air	Penny Postals
Matching Wits	Sun Babies

SHORT COMEDIES

Earth Control	Felix the Cat in Polly-Tics
Felix the Cat in Japanicky	Oh What a Knight
Felix the Cat in Ohm	Sky Scrappers
Sweet Ohm	

Book Reviews	13
Better Films Activities	14



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The Health Viewpoint With Respect To Motion Pictures

By DR. LOUIS I. HARRIS

Dr. Harris is Health Commissioner of New York City. As such, he is in touch with all phases of the life of the city in a study of their effects for good or ill upon the health of the people. Dr. Harris presented at the Thirteenth Annual Luncheon of the National Board, some stimulating viewpoints which demonstrated his interest in motion pictures as they influence mental health. We are pleased to bring his address to our readers.—EDITOR'S NOTE.

IS there a health viewpoint with respect to motion pictures? Most emphatically there is. Health officials the world over are not really pessimists or persons who are steeped in gloom, trying to discover what it is that they can proclaim to the multitude, if the multitude listen at all, that will convey to them a sense of imminent danger, but rather they are trying to accelerate the progress in an understanding of the basis of healthful living along sane and sound lines.

When we come to consider the question of mental health, we find that doctors, health officers, educators and all those who are, sincerely and without bombast or parade, interested in the welfare of the community, stress the importance of mental health, and certainly the films have come to play a role so big and so important in every community that they affect the mental health of children and of adults as well. That is obvious.

If I say that too often films are produced as if all of the population were morons, may I be forgiven? There is an army of intelligent adults and a remarkable number of intelligent and discriminating children, whose parents may not be discriminating, who increasingly rebel at the kind of film fare that meets the eye. We have now come to the point where in the process of specialization, the eye alone is fed. The

imagination is forgotten. Intelligence is not credited to the spectator or is an afterthought. Really, the possibilities of the films as they are viewed by educators, by physicians and by parents are increasingly seen to be in the direction of presenting dramatic appeal, adventure, humor, and a wealth of experience that the film can depict with artistic merit. We have artists who are capable of expressing in an artistic and intelligent way the experiences and the emotions that people delight to see portrayed.

The so-called highbrows even, as I recently witnessed, are delighted with film presentations. I attended one of those solemn occasions where doctors gather together apparently interested in imbibing scientific knowledge but really waiting for the collation that follows the meeting, and I saw there that the doctors who were rather somnolent because of the tremendous and portentous messages that were being brought to them in a heavy scientific way, perked up, grew lively and became responsive and thrilled when the action of the human heart was shown on the screen, for we doctors, of course, are a narrow group and we do things in terms of anatomy—the heart was shown in its normal action and in its caprices when not acting normally, in such a graphic manner that many men by their applause confessed that the books which they had read upon the heart had not conveyed to them as much in hours as the film had conveyed in twenty minutes. This applause was an indication how the film can take its place beside the libraries. It will never exclude the libraries, but as an adjunct to libraries the film is coming to occupy a most definite place.

The medical profession, recognizing today that there are as many beds in this country that are devoted to the mentally sick as there are beds devoted

(Continued on page 6)

The Problems of Motion Picture Distribution

BY NED E. DEPINET

General Manager of Distribution, First National Pictures Corporation

There is much interest at present in the question of the marketing of motion pictures. Time was when the intricate problems of the acquisition of the films by the exhibitor was a matter of no concern to the layman, but at present with Better Films Committees working in close cooperation with exhibitors, this phase is receiving consideration. Block-book buying as a term is now familiar to most Committees, but perhaps the meaning is not so clearly understood. Mr. Depinet's address at our Fourth Annual Conference was enlightening on this subject, and therefore we are pleased to present it to a larger audience through our Magazine.—EDITOR'S NOTE.

DISTRIBUTION is that part of the motion picture business which sells and delivers the films to the theatres as they come from the studio. There are two general classifications of distribution, the physical handling of the picture and the selling of the picture.

First, to understand the problem of distribution, one must remember the distribution departments of motion picture companies have from thirty to forty offices throughout the United States and Canada, in which are employed from a thousand to fifteen hundred people, varying, of course, with the size of the company. In each home office the distribution department has a large corps of clerks who look after the contracts. The advertising department is really a subsidiary of the distribution department.

It is well to bear in mind that our factory is on the Pacific Coast and our business office, the selling office, is in New York City. There is no other industry in the world the size of ours, that I know of, which has that peculiar and unhandy situation confronting it. We have to transact an enormous volume of business by wire and telephone because we are unable to step into the factory, as other lines of business can, and call the foreman for a conference. We have to confer by long distance telephone, by telegraph or by air mail.

Our business is peculiar in another respect; the selling of our product is different from the selling of an ordinary commodity, because we have no cut-and-dried price. We do not know, except in a general way, what a picture is worth and the customer does not know, except in a general way, what it is worth. Therefore, we have to keep the final "yes" or "no" on a sale in our home office in New York City. The men who travel through the country and the man-

agers who sell our product negotiate a deal, and then it has to be submitted to us for approval. It is unlike the average line of merchandise, where the salesman goes out and sells something, the contract is signed and it is a closed incident. With us, an application comes to the home office where it is considered and either accepted or rejected. This entails considerable negotiation and a great amount of detail work must be passed back and forth from the branches to the home office.

In all of our exchanges we have stocks of our pictures, each one having a proportionate number of prints to take care of its surrounding territory, and the exchange manager has to be a pretty clever jack-of-all-trades. He has to sell the pictures; therefore, he must be a salesman. He has to manage an office of thirty or forty people; therefore, he must be a good leader. Also he has to be our contact man with that district, and an element of personality enters into that. Certain types of men who make big successes in one section do not fit into the community in other sections. He is the man who looks after our welfare in local censorship matters and in contact with the public. Thus, these men who manage film exchanges must have a lot of tact and ingenuity. They have many problems. So many exhibitors handle pictures that often prints are not shipped back in time and that necessitates the exhibitor showing a picture that he has not advertised. Maybe they fail to send the third reel or some such mishap occurs.

These are all problems of distribution which come under the heading of physical handling. They are numerous and sometimes provoking, but we do the best we can. The film exchange personnel is always alert to do everything possible to prevent a "miss-out" or a disappointment on the part of the audience. Managers have been known to drive their cars all night to deliver a film, and we often send a film by airplane, at big expense, rather than disappoint the public.

The selling end is handled by the same corps of people who handle the physical distribution. The same manager who operates the exchange sells the customers. I want to give a little picture of the selling of films, and it is proper to start with an explanation of our season. A season in our business starts in September and ends in September. During January, February and March the big producing companies are working day and night on the problem.

"What is going to be our product next season?" That means, "What are we going to sell from September 1928 to September 1929?"

Each company has a certain number of stars, a certain number of well-known directors, a certain number of valuable properties that they have bought, such as Broadway shows or popular novels, or magazine stories, and the executives of the companies sit down and try to figure out how to bring these properties into a group of pictures that will be what the public wants, and what the exhibitor wants.

When that program is arranged the advertising department and the sales managers make their plans for the selling of the pictures. They get out the advertisements. Books of instructions to the salesmen are prepared. All plans are made ready and in May there is a national convention, called usually at some central point—although sometimes managers and salesmen are brought to the Coast or to New York. We gather together our entire selling organization—managers, salesmen and generally the bookers—for a week and we hold meetings morning, afternoon and night, at which time we instruct the men in every conceivable way as to the different values of our pictures. We point out the various things in a picture that we think are good selling points, and we attack it from every possible angle, through special speakers. We have the men give their personal views. We go to college for a week to study and to plan how we are going to sell our pictures one might say.

Let us consider the selling situation as it stands. At the present, there are nearly 15,000 theatres in the country classed as motion picture houses. To meet the needs of these theatres some seven hundred so-called feature pictures are made yearly. The problem is how to give these pictures the widest circulation in a way that will be profitable to all concerned. The public which wants good screen entertainment, the exhibitor who operates the theatre, the producer who must cover his investment, and the distributor who must pay for the cost of distribution, all must be considered.

According to the latest statistics, the 14,877 theatres to be served are divided as follows: 80 are what are termed indefinite run houses; that is, they play a picture as long as it will draw, maybe one week, maybe six weeks, maybe a year; we call those in the industry "run houses," 590 have a change of picture weekly, 2230 change twice a week, 4070 make three changes a week, 1550 make four changes a week, 530 have five changes. The daily change houses number 5827.

That is quite a conglomeration of theatres into which to fit pictures. These figures indicate not only the immensity of the market to be served but the complications arising from the varied theatre policies. It

is figured that a total of 28,565 prints is needed to meet the demands of the theatres in this country.

Probably most of you are aware of the discussion as to the distribution methods of picture companies. It may be interesting to explain group booking as it has been conducted over a period of years. The much discussed group booking is in reality wholesale selling. It is not what is called in other industries "full line forcing."

In this, as in many another business, a company tries to sell an exhibitor as many pictures as it can, but realizes the short sightedness of forcing sales that would menace the prosperity of the exhibitor. It is only the part of wisdom to keep him a contented and successful customer. If any company oversells an exhibitor during one season and the exhibitor finds that he has not made money, in the natural course of events he will deal elsewhere or cut the price down in the future. Therefore, in selling a large batch of pictures, the wise distributor keeps in mind the consuming power of his customer, otherwise he is killing his own market. In the past ten years, I have talked with a great number of exhibitors, large and small, whose theatres pretty well cover the country. Usually I have found that the manager of a picture house wants to be assured of a steady supply of good photo-plays. In most cases when he buys, he wants all or a large majority of the pictures in a block which is offered him at a wholesale price. Generally he is glad of the opportunity to insure a supply of entertainment at a figure considerably less than would be possible if he bought each picture individually.

Under this system, an exhibitor is given protection against his competitor in having exclusive rights to the production of any one star. For example, a large following may be built up for the product of Colleen Moore, or the product of Richard Barthelmess or various other stars. The showman who has helped to attract this following by a repeated showing of a certain star's pictures, backed by advertising, does not want to see his rival across the street play this star's productions.

A group consists of from ten to seventy pictures. The average is about thirty or forty. Of course, under this method of buying, an exhibitor is bound to get some productions that he would not personally select. Nobody knows definitely in advance just how good a picture is going to be, but there are certain qualities which can be figured on with considerable accuracy, based on past performances. Any exhibitor who has carefully analyzed his public knows the stars whose names have value in electric lights. Therefore, when he buys a group of pictures including such players as Colleen Moore, Richard Barthelmess, Milton Sills, or some other list of stars, he may figure with reasonable certainty on what his patronage will be. If a picture happens to be a particularly good

one it will go above the mark, whereas a poor one must inevitably fall short, but even so there is an assured drawing power to be relied upon.

What I have said about the drawing power of the stars also holds good to a large degree with regard to the drawing power of a story. If a book has had a tremendous circulation like Harold Bell Wright's "Shepherd of the Hills," a theatre playing the picture is sure to attract a number of Harold Bell Wright's admirers. Or if a play has had a long run, a certain patronage for the picture will be guaranteed. It may be surprising to those who have not closely checked the response of the public to know that a number of featured players not of stellar prominence also have a following worthy of consideration.

The star, the story, the director, the supporting cast, the reputation of the producer all may be cited as guarantees that go with group selling, but, of course, even taking these guarantees into consideration, there must always be an element of chance in the show business, whether it pertains to the stage or the screen. The producer and the distributor are taking this chance as well as the exhibitor, and I might add, the public. A poor picture will lose from \$50,000 up, depending upon the cost of the production. A good picture is bound to make a substantial profit.

In explaining group booking, I want to point out that distributors do not sell all their pictures on this plan. If they did, it must follow that there would be the same number of contracts on each picture, whereas the fact is a very good picture may have between 8,000 and 10,000 contracts, while a poor one runs far below this. Likewise, no exhibitor buys all of his pictures on the group plan. For one thing, no one company has enough to furnish an entire program for the average theatre, and for another, the exhibitor naturally wants to allow himself some leeway for good outside productions that come along. In the course of a year, the average exhibitor patronizes from four to ten or more distributing companies. He generally shelves three or four pictures he has bought under the group plan and even at that gets his program at a lower price than if he bought each picture individually, because of the big cut in wholesale selling.

I have already commented on the fact that it is impossible to tell definitely in advance whether a picture is going to be good or not. I am ready to go further than that and say that it is difficult to tell even after a picture is finished until it is tested before an audience. I know of many photoplays that have looked good in the projection room but have flopped in the theatre and vice versa. It follows, then, that even if it were physically possible for an exhibitor to see all the films on the market, his taste might not agree with that of his audience in selecting an ideal program. But, obviously, it is not possible for an

exhibitor to see personally any considerable proportion of the films made yearly.

Speaking for First National, I may say that I think we have the exhibitors' viewpoint, as well as that of producers and distributors. We are an exhibitors' organization, started by exhibitors for the purpose of assuring theatres a supply of the best pictures. At heart we are still an exhibitor organization although the business has undergone a great many radical changes since 1918. We are ready to adopt any method that will bring the best pictures before the greatest possible number of persons.

(Continued from page 3)

to all other medical and surgical cases combined, feel that mental hygiene deserves the recognition that it ought to have on the part of parents, educators and the producers of motion pictures. We ask the latter not to add to the mental instability of certain children by producing pictures that are provocative of thoughts and effects that are unpleasant or degrading or that are just stupid and banal.

I am pleading now for that wholesome appeal to imagination and intelligence of which a stimulating picture is capable. That is the request and plea, as I see it, that health educators and health officers make.

More and more parents reacting to the admonition and the advice that doctors and educators are insistently and persistently giving, are beginning to discriminate as to the films that their children may see. In time the parents may have their children tell them which films are suitable for them to see; but our great concern now is to have an increased production of films that are fit for children. The NATIONAL BOARD OF REVIEW has demonstrated in a number of centers throughout the country that selected theatre attendance is not beyond the realm of practical achievement. The problem that now confronts us is to bring home the conviction to producers, to make them understand that people will respond to intelligently contrived and intelligently constructed films.

I wish to congratulate the NATIONAL BOARD OF REVIEW on having inaugurated, and through a process of trial and error, discovered exactly what it is that can be offered to children, and may we hope that this movement, inaugurated by the NATIONAL BOARD OF REVIEW, of selecting pictures that are appropriate to children, will continue to spread throughout the country rapidly, that producers instead of waiting until the call and summons has become imperious and then trying to catch up with the procession, will lead and accelerate this movement.

I do trust and hope that pictures which are conceived in a spirit and in a mood indicating that the producers think the citizens of the country both old and young, are intelligent and need intelligent stimuli, will be produced as a result of the work of the NATIONAL BOARD OF REVIEW.

EXCEPTIONAL PHOTOPLAYS

COMMITTEE

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A department devoted to an impartial critique of the best in current photoplay production. Each picture before being listed, is thoroughly discussed by a volunteer committee composed of trained critics of literature, the stage and the screen, who are the sponsors of this department. The printed reviews represent the combined expression of this committee's opinions. The reviews aim to convey an accurate idea of the films treated, mentioning both their excellencies and defects, in order to assist the spectator to view the productions with increased interest, appreciation and discrimination. The reviews further try to bring to the attention of the reader of special tastes or interests, or of severely limited time for recreation, those photoplays which genuinely contribute to the art of the screen.

SECRETARY
AND
DEPARTMENT
EDITOR

ALFRED B. KUTTNER

The Trial of Donald Westhof

Directed by Dr. F. Wendhausen

Photographed by Rittau and Courant

The Cast

Donald Westhof.....Imre Raday
His Mother.....Lina Lossen
His Father.....Paul Henckels
Thea Lessing.....Erna Morena
Attorney Lessing.....Oscar Homolka
Olga Wolgast.....Karin Evans
Bertha Spiess.....Elizsa La Porta
Her Father.....Hermann Vallentin
Her Mother.....Emilie Kurz
Mr. Kussmaul.....Nicolai Malikoff
Mrs. Busse.....Valeska Stock

From the novel by Felix Hollander

TO many who will have the opportunity of seeing this film it will seem one of the very most important that has come from Germany. From the standpoint of gripping story, cinematic treatment and acting, it should come close to satisfying the entertainment yearning of American audiences, meeting the standards of the most exacting patrons and at the same time fulfilling the expectations of those looking for thrill and drama.

The Trial of Donald Westhof is a kind of glorified detective story, culminating in a courtroom scene and the exoneration of the hero. It is also a penetrating story of a boy too weak to battle successfully with the world—a boy in his early years misunderstood by his stepfather, a failure in school, and later in the city, to which he has been sent following the death of his mother, frustrated in his desires, hurt in his tenderest sensibilities, blundering in his first passionate escapade with a girl much beneath him until he is to all appearances hopelessly implicated in the murder of the older man to whom this girl is engaged. The close of the film leaves him with another girl, a childhood companion who has kept her faith in him through all his struggles; presumably through her love and guidance, and through his own chastisement and lessons in failure, his future will be safe left in her hands.

The story elements and the implications of this film, adapted from Mr. Felix Hollander's novel, have been likened to Mr. Theodore Dreiser's "An American Tragedy", not without some justification. In its handling of a weakling hero, its trick of bringing doom upon him through sexual erring, its disclosure of his helplessness under the paw of society's legal process which coldly crushes the murder suspect, the theme bears some resemblance. Also it is done with power, sympathy and a complete sense of reality. But it escapes the inevitability of Mr. Dreiser's story by finding a loophole for the hero. Aside from that, one is a story in a book, the other a picture on a screen. The mediums are different and the results are not the same. *The Trial of Donald Westhof* remains an achievement in its own right.

Seldom has a picture been so simply, directly and movingly photographed—much of it in pure language of the screen. Donald's advent in the city is perhaps the most striking example of this. The city is given one in powerful abstractions—expanses of stone, steely lattices of bridges and structures, tram cars, rushing streets, all woven together by dissolving shots, working into a pattern of brutal, crushing effect, an iron cage into which a sensitive, withdrawing boy must walk. And seldom has a film rendered clear such subtle character relations with so much fine acting to assist in their portrayal. The characters represent many types. All are convincing. To single out the acting of one seems unfair to that of the others. Such portraits as that of Attorney Lessing and his wife, Thea, of Herr Kussmaul and his fiancée, of Donald Westhof and his mother and Olga Wolgast form a gallery which goes far to prove again the adequacy of screen representation.

Also the film seems to have been the production of a single intelligent effort, like all good pictures indicate, and in this assumption Dr. F. Wendhausen, the director, and his cameramen, must be admitted to the elite of picture makers.

(Produced and distributed by UFA.)

Mechanics of the Brain

A PICTURE with the strange title of *Mechanics of the Brain* received one of its first presentations in this country before the Exceptional Photoplays Committee of the National Board of Review on April 6th. Despite its title it proved to be one of the most fascinating pictures ever shown to the committee. For it tells a story about ourselves, in a quite essential and fundamental way, showing us something about how and why we act, and in a manner why we are, or at least why we have managed to survive.

On the program of the New York Academy of Medicine it is described as "a motion picture film, demonstrating the physiology of the nervous system in relation to behavior, made in the laboratories of Professor I. P. Pavlov, Leningrad." But behind this simple description lies a quarter of a century of activity and an entire chapter of modern scientific physiology and psychology.

Six reels of motion picture cannot, of course, give us any adequate conception of Professor Pavlov's life work. The picture, as a matter of fact, limits itself to a demonstration of the now famous "conditioned reflex" and of how it works in dogs, monkeys and children. In this conditioned reflex, a reflex artificially evoked from our hereditary reflex system under laboratory conditions where it can be watched and studied, we have, however, one of the most important contributions to general psychological theory. It has become part of the methodology of "Behaviorism", the new psychology largely associated in this country with the name of John B. Watson. This conditioned reflex or response method of studying reactions is fast taking the place of the association theory as an explanation of animal and human behavior.

The reflexes studied by Dr. Pavlov, and his theory seems to be that the brain can be visualized largely as a conglomeration of reflexes, are either inherited or acquired. An inherited reflex comes into action in response to stimulation from the outside world. To take an example at random, pepper brought near the nostrils causes the sneeze, an act intended to protect the passages to the lungs from irritating substances. The pollen of some flowers causes certain people to sneeze, so that they find themselves suffering from what is commonly called hay-fever. Their sneeze is held by many doctors to be an acquired reflex because many people are not compelled to sneeze by the presence of pollen whereas all people will sneeze when a real irritant like pepper is present. Hay-fever patients often will also sneeze when an artificial paper flower is held before their nostrils because they think the presence of the make-believe flower connotes the presence of

pollen. Their false sneeze illustrates the "conditioned reflex."

Professor Pavlov's experiments with dogs, monkeys and children as shown in this picture are largely concerned with their reactions to food. Food given with accompanying color or sound stimulation will activate the salivary glands but after a while the salivary glands will become active when the sound or color stimulation is given without food. These experiments are carried through an interesting series.

The picture also shows the behavior of the new born infant and the changes in its behavior during the first year. This is compared with the behavior of monkeys and idiots. Here is illustrated the importance of these experiments for the entire field of training and education. Habits, it would seem, both good and bad, are acquired or conditioned reflexes which elaborate upon the original inherited reflexes.

In calling attention to this picture and recommending it to psychologists, nurses, social workers and to the general public insofar as it is seriously interested in the advance of psychology, this department is following its policy of reporting the progress in the use of the motion picture not only as an art form but as an instrument for scientific advance. It is surely significant that Professor Pavlov, one of the world's leading scientists, should have used this medium to give to the world the results of his life's labor even before he has published them in book form.

(Produced by Sovkino. Distributed by Amkino)

HERE is an idea from the Film Spectator worth thought. "Consider the pictures which since 1920 have won Photoplay's gold medal: *Humoresque*, *Tol'able David*, *Robin Hood*, *Covered Wagon*, *Abraham Lincoln*, *The Big Parade*, and last year, *Beau Geste*. Not a suggestion of sex in any of them. Recall to your mind great pictures that you have seen. Those that come most promptly to you were free from sex. No star identified with sexy pictures has lasted on the screen. Without exception every man or woman who has been a favorite with the public for more than five years never was identified with pictures that dealt with problems of sex. Yet it is a great theme, the greatest of all. The fact that it has not done well on the screen does not condemn it as a theme, but is a reflection on the treatment accorded. It has been made vulgar, and nothing vulgar can survive in screen art or in any other art."

It has been aptly said, "Motion pictures are given an air of unreality because so many things are done in them as they are done in motion pictures and unlike the way they are done in real life."

Home James

Directed by.....William Beaudin
Featuring.....Laura La Plante
Original screen story by Gladys Johnson

COMEDY drama of a wealthy young man who falls in love with a shop girl in his father's store. Pretending to be the family chauffeur he offers his home, during his father's absence, for the girl to entertain her family. When his father returns expectedly trouble starts. The acting of Laura La Plante is very good.

For the family audience including young people.

(Universal—6 reels)

Honeymoon Flats

Directed by.....Millard Webb
Featuring.....{George Lewis
 {Dorothy Gulliver
Saturday Evening Post story by Earl
 Derr Biggers.

A COMEDY drama of a young married couple who have difficulties with the wife's mother. Disappointed that her daughter did not make a wealthy marriage, the mother tries to make the daughter discontented with her new home in Honeymoon Flats, a cheap suburban apartment house. With her mother's constant bickering and the interference of a wealthy young man, the couple nearly separate, but both the mother and the wealthy man leave for Europe and peace is restored.

For the family audience including young people.

(Universal—6 reels)

Love Hungry

Directed by.....Victor Heerman
Featuring.....Lois Moran
Original screen story by Randall H. Faye
 and Victor Heerman

THERE is a cynical old saying that it is just as easy to love a rich young man. Joan Robinson, our heroine, decides to try it on the advice of her gold-digging chum and of a young newspaper man boarding in her house, who writes advice to the love lorn. The rich young man is soon found and is nice enough, but Joan's heart is not stirred by him because she is really in love with the young writer. She tries very hard to accept the rich young man, but in the end uses a purely feminine piece of deception to make the poor newspaper writer propose to her. Moral: When you are hungry for love nothing but love will satisfy you.

For the family audience including young people.

(Fox—6 reels)

The Matinee Idol

Directed by.....Frank Capra
Featuring.....{Bessie Love
 {Johnny Walker
Story by Robert Lord and Ernest Pagnò

THINK of seeing a picture of stage life in which the producer refrains from

wickedly pursuing the actress heroine with unwelcome attentions. It can't be done, the average scenario writer would say. But that is just one of the things which makes *The Matinee Idol* refreshing. A famous black face comedian on his vacation falls in with a barnstorming troupe and applies for a vacancy in the cast. He is gravely instructed how to act by the heroine who thinks he is an awful ham. He falls in love with her and has to hide his identity when her company is brought to New York to act in his review. Their little playlet is greeted as a roaring farce and the heart broken girl finds it hard to forgive the comedian. Bessie Love does excellent work in this unconventional idyll of stage life.

For the family audience including young people.

(Columbia—6 reels)

Mother Machree

Directed by.....John Ford
Featuring.....{Belle Bennett
 {Victor McLaglen
Song by Rida Johnson Young

A MOTHER theme picture with a strong sentimental appeal and an Irish background. Ellen McHugh migrates from Ireland with her family after her husband's death. Anxious to give her son every opportunity she enters him in a fashionable school while she takes a job in a circus where a faithful Irish giant adores her in dumb worship. When the head of the school discovers her lowbrow circus associations, he insists that Ellen McHugh eliminate herself. Years later, Ellen meets her son while she is serving as governess to a young lady with whom her son falls in love. He goes off to the war and returns a hero, but in the end learns of his mother's identity. The picture has both sentimental and emotional appeal.

For the family audience including children.

(Fox—7 reels)

Partners in Crime

Directed by.....Frank Strayer
Featuring.....{Wallace Beery
 {Raymond Hatton
Original screen story by Grover Jones and
 Gilbert Pratt

AN amusing comedy melodrama. Raymond Hatton plays the role of a detective and also that of a crook. He and Wallace Beery as detectives catch a band of robbers. A unique feature is introduced when the detectives let go a number of tear bombs and the picture ends with the crooks, policemen and detectives all crying.

For the family audience including young people.

(Paramount—7 reels)

Ramona

Directed by.....Edwin Carewe
Featuring.....{Dolores Del Rio
 {Warner Baxter
Novel by Helen Hunt Jackson

DRAMA of the early days of California. A girl with a white father and an Indian mother is brought up as the adopted daughter of a wealthy Spanish Senora. Her foster brother is in love with her but she falls in love with an Indian. In spite of her foster mother's warnings she runs away with the Indian and for a short time leads a happy life until one misfortune after another happens. She is finally found by her devoted foster brother and brought back to live where she had lived as a girl. The story from which the picture is taken is one of perennial interest and Dolores Del Rio is well cast as Ramona. The colorful background of the California of that time is in keeping with the spirit of the picture story.

For the family audience including young people.

(United Artists—8 reels)

Red Hair

Directed by.....Clarence Badger
Featuring.....Clara Bow
Original screen story by Elinor Glyn

COMEDY romance of a girl with red hair and a tendency to gold-dig. A young and pretty manicurist falls in love with the ward of three middle aged men from whom she has accepted presents. Knowing she is innocent of wrong doing, the three men attempt however to persuade their ward to give up the girl, without revealing their relations to her. Trusting her fiancé to understand the situation, when cornered the irate girl tells all and is easily forgiven for her innocent gold-digging. The three guardians then shower blessings on the happy pair. Added interest is given to this picture by the use of technicolor in the opening scenes.

For the family audience including young people.

(Paramount—7 reels)

*Simba

Photographed by the Martin Johnson
Expedition

Featuring.....{Lions
 {Elephants
 {Rhinoceri

AN African big game hunting picture has come to town. Don't miss it. You will see all manner of animals in their natural habitat. Better than going to a Zoo where all the animals have that discouraged expression. The Johnsons are more interested in studying the ways of animals than in killing them. Of course, lions have to be shot once in a while when they eat up too many people. The climax of the picture is a magnificent lion hunt where the natives tackle a couple of lions with nothing but spears. In between, you will find some fine shots of the old Rainey water hole and other watering places where animals of every species congregate. The African scenery of plain and mountain land will interest you, too.

For the family audience including children.

(Frank R. Wilson—8 reels)

Skinner's Big Idea

Directed by.....Lynn Shores
FeaturingBryant Washburn
Original screen story by Henry Irving Dodge

BECOMING junior partner, the first job given Skinner is to discharge three old men in the office who have been faithful friends for years but who have long since become careless and irresponsible. Not having the heart to do this, Skinner, in the absence of the senior partner, puts over his scheme of hiring a young actress to flatter the old men and of giving them responsibilities. When the senior partner returns, he finds the office much changed and is delighted with Skinner for his clever idea. A unique story well acted.

For the family audience including children.

(F. B. O.—7 reels)

Something Always Happens

Directed by.....Frank Tuttle
FeaturingEsther Ralston
Original screen story by Frank Tuttle

AMYSTERY melodrama. Bored by the quiet life in her English fiancé's home, a lively little American girl wishes that something exciting might happen. Her fiancé stages a wonderful mystery concerning a stolen jewel to surprise her, but the real mystery takes them all by surprise. The suspense of the story is well kept against the background of a mysterious old house with apparitions and spooks at every turn.

For the family audience including young people.

(Paramount—5 reels)

Speedy

Directed by.....Ted Wilde
FeaturingHarold Lloyd
Novel by Russell Holman

A MIRTH provoking comedy in the true Lloyd-esque fashion. "Speedy" who is unable to hold down a job, comes to the rescue when his girl's grandfather nearly loses the old horse car franchise. A gang of men steal the car and hide it on the river front, but "Speedy" finds it and drives furiously through the crowded streets to get it back on the track so that it can run the required once in every twenty-four hours. Thus the day is saved and "Pop" does not lose his rights. There are clever shots of New York's fast transportation and the picture most generously fulfills its mission to amuse.

For the family audience including children.

(Paramount—8 reels)

Tenderloin

Directed by.....Michael Curtiz
FeaturingDolores Costello
.....Conrad Nagel

Original screen story by Melville Crozman

A THRILLING crook drama of New York's underworld. A young cafe

dancer of the Tenderloin district straight as a die herself, puts absolute and unsuspecting faith in her crook lover. When suspicion falls upon her she is accused of a bank theft because of her associations. She is paroled and watched by the police. Through her the thieves are later captured and her lover reformed. The picture is rendered with the Vitaphone accompaniment, but this is not an asset, especially in the dialogue parts. The story is well done, however, and the interest sustained.

For the family audience including young people.

(Warner—8 reels)

The Trail of '98

Directed by.....Clarence Brown
FeaturingRalph Forbes
.....Dolores Del Rio

Novel by Robert W. Service

A BREATHLESS, hectic melodrama of the gold rush to the Klondike in 1898. You see the horde of fortune hunters gathering from all parts and every level of society of America to jam the boats to Alaska on the first lap of the journey. Then the heart breaking trek up Chilkoot Pass, and the perilous river voyage through turbulent rapids. A story of love, of preliminary failure to find the elusive gold is colorfully told contrasted with scenes of dance hall festivities and treacherous attempts to tamper with claims. The picture is sketched on a large canvas in which extravagances of melodrama alternate with realistic human struggles and heroism. All in all it is a thrilling picture with sure audience values.

For the family audience including young people.

(Metro-Goldwyn—12 reels)

*We Americans

Directed byEdward Sloman
FeaturingGeorge Sidney
.....Patsy Ruth Miller
.....George Lewis

Play by Milton Herbert Gropper and Max Siegel

AN Americanization picture with a strong emotional appeal. It tells of three families, the Levines, the Schmidts and the Albertinis, who have come to America for freedom and opportunity, but who have not given up the customs and habits of their homelands or become citizens. As their children grow up and adopt the ways of the new country, they become estranged from their families. The older people then only realizing what learning will do for them attend night school and become naturalized. When America enters the World War, the boys enlist and the parents and children are united through understanding. Although it is a propaganda picture there is a naturalness about it which makes it of interest to all.

For the family audience including children.

(Universal—9 reels)

Why Sailors Go Wrong

Directed by.....Henry Lehrman
FeaturingSammy Cohen
.....Ted McNamara

Original screen story by William Conselman and Frank O'Connor

WELL, in the first place, they are not sailors at all. The only thing they have in common with sailors is that they are "all wet" as the saying goes. And they are very, very funny. Sam owns a taxi and Mac drives an antique otherwise known as a hansom cab. In their endeavor to help a sailor lad win his lass and earn his promised reward, they land upon a yacht and are promptly impressed as sailors. What they don't know about seamanship would sink any boat. But they are very willing to learn because the big, bandy-fisted mate doesn't like them. After a while they are wrecked on a cannibal island. The lions and crocodiles like sailor meat too. When at last they earn their reward a crocodile swallows the roll of bills. Their method of getting the roll out of the crocodile is decidedly novel.

For the family audience including children.

(Fox—6 reels)

The Yellow Contraband

Directed by.....Leo D. Maloney
FeaturingLeo Maloney

Original screen story by Ford Beebe

ALWAYS be thankful for an original Western. Most Westerns wouldn't even fool the cows that act in them, but here is one with a good twist to it and good acting. It all hinges on the fact that McMahon the U. S. Internal Revenue agent who is trying to run down a gang of dope smugglers, is a dead ringer for "Blackie" Harris, who has been one of the chief dope smugglers. Leo Maloney's ability to make himself look like "Blackie" and then again like the revenue officer is such that it fools both the characters in the picture and the audience. Result: a Western with a real suspense and many swift surprises.

For the family audience including young people.

(Pathe—6 reels)

EXCEPTIONAL PHOTOPLAYS

The Trial of Donald Westhof

(Page 7)

For the family audience including young people.



NON-FEATURE SUBJECTS

The Desert Blooms

(World We Live in Series)

Showing how the deserts of Colorado and California have been made fertile through irrigation.

For the family audience including children.

(Fox—1 reel)

Famous Playgrounds

(Spotlight Series)

Scenes of various playgrounds including some of the best known vacation resorts in America.

For the family audience including children.

(Pathe—1 reel)

Hints on Hunting

Scenic—various shots of wild animals in their native habitat—also beautiful scenes of the sea shore.

For the family audience including children.

(Educational—1 reel)

How to Please the Public

(Lyman H. Howe Hodge Podge)

Scenics and cartoons showing how a picture is assembled.

For the family audience including children.

(Educational—1 reel)

Knights of the Air

Showing the development of flying from the early Wright plane to the present day.

For the family audience including children.

(Paramount—2 reels)

Matching Wits

(Spotlight Series)

Man matching his wits against wild birds and fish to shoot and catch them.

For the family audience including children.

(Pathe—1 reel)

On a South Sea Shore

Travelogue of the scenery of Tutuila, one of the Samoan islands, and of the natives.

For the family audience including children.

(Fox—1 reel)

*Pathe Review No. 16

The Wonderland of Rocks, Chiricahua National Park, Arizona; Rubber Doughnuts, tires; The Land of the Sun-God, Guatemala.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 17

The Pride of Devonshire, Cathedral; Interesting People—Fannie Hurst, Percy

Crosby; Modern Vikings of the Deep, Norwegian whalers.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 18

Nautical Naughties, bathing suits; The spell of Samoa; Down On the Farm—goldfish, ostriches and alligators.

For the family audience including children.

(Pathe—1 reel)

Penny Postals

(Futter's Curiosities)

Interesting scenic of the tropics.

For the family audience including children.

(Educational—1 reel)

Sun Babies

Educational picture showing the importance of sunlight for the growth and health of children.

For the family audience including young people.

(Carlyle Ellis—1 reel)

SHORT COMEDIES

Earth Control

(Out-of-the-Inkwell Cartoon)

The world comes to an end in spite of Ko-Ko.

For the family audience including children.

(Paramount—1 reel)

Felix the Cat in Japanicky

(Pat Sullivan Cartoon)

Felix learns Jui-Jit-Su and voyages to Japan.

For the family audience including children.

(Educational—1 reel)

Felix the Cat in Polly-Tics

(Pat Sullivan Cartoon)

Felix finds a home but the resident parrot disputes his claim.

For the family audience including children.

(Educational—1 reel)

Felix the Cat in Ohm Sweet Ohm

(Pat Sullivan Cartoon)

Felix scared to death by a thunder storm captures a number of bolts of lightning and locks them up in a box so that he can take them out and use their energy for good purposes.

For the family audience including children.

(Educational—1 reel)

Oh! What a Knight

(Oswald Cartoon)

Oswald the Lucky Rabbit goes a wooing.

For the family audience including children.

(Universal—1 reel)

Sky Scrapers

(Oswald Cartoon)

Oswald the lucky rabbit finds love on a sky scraper.

For the family audience including children.

(Universal—1 reel)

Pictures for May Days

THE merry month of May holds many weeks and days given to special observances. Timely films can play a part in these observances.

May 1st, Child Health Day—Films on playgrounds, safety and health can be appropriately used for programs in this connection.

May 6th-12th, National Music Week—The National Board has a list of films including the lives of composers, songs, the making of musical instruments and such subjects.

May 13th, Mother's Day—There are several feature films which have Mother love playing an important part in the story. These have been compiled into a list which is available from the Board.

May 30th, Memorial Day—The list of American Historic and Patriotic Pictures published by the Board contains many picture suggestions. The printed list is now brought up-to-date by a supplementary list.

This is the last month before summer vacations distract, therefore Better Films Committees can well take advantage of this month of celebration days to sponsor good picture programs.

CHICAGO is trying a new kind of publicity—publicity not of crime but against crime. Each week a round-up of known and suspected criminals is made. Then on Sunday morning they are put through a veritable "fashion show." In the court room of one of the large police stations powerful lights are thrown upon the "stage," and the criminals are forced to march back and forth under the pitiless glare. Meanwhile the main body of the room is kept in semidarkness, and there sit victims of robberies, assaults and other crimes, ready to spot their assailants should they pass under the light. Already several notorious criminals have been identified in this manner, criminals wanted for crimes not only in Chicago but elsewhere. The plan has still further ramifications. A newsreel film concern takes motion pictures of the "show," and the films are taken to all local theatres, where additional thousands have an opportunity to pick out criminals. So successful has been the venture that the films are now being sent to all principal cities to aid police and victims in identifying fugitive criminals.

Motion Picture Technique for Fan and Professional

Scenario and Screen by Frances Taylor Patterson Harcourt, Brace & Co., 232 pages. \$2.50.

MRS. FRANCES TAYLOR PATTERSON, instructor for a number of years in a course on photoplay composition at Columbia University and the author of "Cinema Craftsmanship", now comes forward with a second volume. Less technical than her first book, "Scenario and Screen" is really a series of essays dealing with all the more salient aspects of the motion picture in a manner which cannot fail to interest both the professional and the lay reader.

Mrs. Patterson writes out of her valid experience both as a picture fan and critic and as the head of one of the few schools of scenario writing with a record of practical achievement. Her book presents no easy formula for those who would turn out scenarios in their spare moments. Rather it is a mellow, well considered treatise on what has now come to be recognized as a definite craft with a technique all its own. It is a book which, like William Archer's "Playmaking" or Professor George P. Baker's treatise on play-writing, will help writers of talent to arrive at their goal more quickly, largely by teaching them how to avoid obvious mistakes and by condensing for them the fruits of other people's experience in the same field.

That is the virtue of an honest text book in the new field of literary training, especially in the field of scenario writing where rash confidence is still so prevalent. For though superficially the general impression that anyone can write a movie script and the considerate opinion of students of the screen in favor of original scenarios would seem to have something in common, the fact remains that actually the two impulses are miles apart. The first echoes a current contempt for the screen, whereas the second recognizes that the screen play represents a new art form which differs in principle, both from the stage play and from the novel.

Mrs. Patterson does full justice to these differentiations and to the difficulties of learning this novel form of craftsmanship. Here, her training and her intimate contact with directors, scenario editors, screen writers and other motion picture personalities, stand her in good stead. The chapters on "The Story", "The Director", "The Continuity", "The Camera" and "The Titles" are especially worthwhile careful perusal.

"Scenario and Screen" is heartily recommended to all members of the National Board of Review and to the readers of this magazine. It will greatly add to their enjoyment and appreciation of motion pictures.

Cinderella Comes Into the Movies

Tessie Moves Along, by Rob Wagner, J. H. Sears & Co., 302 pages.. \$2.00.

TO penetrate the intriguing subject of the launching of a new star in the motion picture firmament and at the same time to learn something of the development of the motion pictures, with little effort and much entertainment, read "Tessie Moves Along." It tells of the rise of Tessie Boggs, a little blonde from a "beanery" on the east side of New York, to a star's dressing room on the "lot" and a Hollywood home on the Drive. Improbability may be the word applied to this Cinderella-like tale, but is there such a thing as improbability in the movies.

When Tessie and her friend, Kitty, were not shuffling beans, they were watching films in open mouthed wonder. Little did they dream that fate was to pick them out to play a part. Nevertheless, Jim Driver, director for the Climax Film Company, when he wanted a waitress and could not find an actress to play a waitress according to his concept, sought a real one. Thus Tessie and Kitty were transported to fill Jim's need. This Jim Driver typifies motion picture conditions of the time, the author says of him "in 1910 Jim Driver was already a veteran of the photodrama. Coming into this newest form of entertainment when it was still but a bag of tricks and thrills, and long before it was regarded as an art, he was one of the first to see its dramatic possibilities.

"For several years he experimented in those mechanical tricks of the camera that so bewildered and amused our first audiences, but it was not long before he began to see the humorous possibilities of the chase and the cataclysm, and turned out some tumultuous split-reels at that time that raised him to the forefront of cinema directors.

"It is difficult to realize the importance of the director in those early days, for he was often author, editor, cutter, location hunter, technical director, and what not; about the only function that he did not fulfill being that of a camera man, and a few of them even undertook that."

The experiences of Tessie and Kitty in those early movie days prove two different stories. Kitty's glory was a passing one.

Next we see Tessie five years later, but no longer Tessie Boggs, rather Vivian Vane, the "nation's symbol of American Girlhood in its finest flowering." How producer, director and publicity man work together to bring about this re-creation is told with a first-hand knowledge of what goes on behind the scenes.

Is the erstwhile Tessie happy now? That is for the reader to discover as he moves along with Tessie. Also there is a riddle to unriddle—is Vivian Vane a character of fiction, or of fact in disguise. Whether this secret is detected or not it gives added interest to the story.

UNITED STATES Commissioner of Education, Dr. John J. Tigert, who was for twelve years a professor of psychology, testified that, by actual test and examination, pupils have shown a higher degree of knowledge of the subjects under consideration when presented to them by means of a motion picture than when presented through lectures. "Eighty-five to ninety per cent of our ideas, information, and knowledge come through the eye, which is the overwhelming channel of information," says Dr. Tigert. "For the purpose of moulding and influencing public opinion and thought, and the habits, the customs, and the dress of the people, the motion picture in its present state is the most powerful instrument now known and, as its use increases and its field of operation develops, its power to influence the public will increase."

TEACHING in Nottingham schools,

Great Britain, is to be assisted by the introduction of seven kinema projectors. If the experiment is successful, the plan will be extended to other schools. The schools themselves are raising the money for the projectors. The films are being provided by the Education Committee. The Director of Education for Nottingham, said the films would be shown in class work, and not in the central hall. There will be no attempt to compete with the ordinary kinema houses. The principal subjects will be geography, science, natural history, and industry.

BY operating motion picture machines near Georgetown, Texas, nine boys earn money to pay part of their expenses at Southwestern University, says a recent issue of the "Exhibitors Herald." Two others make enough to cover tuition expenses by operating a machine for the college pictures in the University auditorium every Friday. Dean Oscar Ullrich is sponsoring the idea and furthered it by establishing two machines in the college. Some of the boys own their own machines and cover each week an established route of small towns, playing in the city halls or school auditoriums. They get, at small cost from the various exchanges, such pictures as *The Moon of Israel*, *The Scarlet Letter* and *Ben Hur*.

A FOUR-YEAR course in technical training for the motion picture industry has been organized by the University of Southern California in cooperation with the committee on college affairs of the Academy of Motion Picture Arts and Sciences. Courses are held in evening classes at University College, Los Angeles, and offer instruction in twenty-seven departments of study concerned in the preparation, production, direction, and presentation of moving pictures, according to the United States Bureau of Education.

BETTER FILMS ACTIVITIES

MR. WILTON A. BARRETT, Executive Secretary of the National Board, visited the Jacksonville, Fla., Better Films Committee during the month of March, at the invitation of Mrs. James A. Craig, the president. This is one of the oldest affiliated Committees of the Board and has for many years worked in close cooperation with the Board. As one of the pioneer groups carrying out the Better Films Committee idea, it is assisting in helping to crystalize the interest throughout the state of Florida in the formation of organized Committees. Mr. Barrett spoke before a number of the city associations and also at an invitation presentation of the outstanding Russian picture *Potemkin* which was sponsored by the Better Films Committee with the cooperation of the local exhibitors. Another unusual film, this one an American production, *The Last Moment*, was also shown by the Committee to an invited audience. These invitation showings were to demonstrate the work of the Exceptional Photoplays Committee of the Board. Mr. Barrett stressed the importance of building audience support for the better films, that is the higher type of program picture, most worthy of patronage and of bringing to the attention of the public the more artistic pictures, those which mark an advance in the art of the screen.

THE Sixth District of the New Jersey State Federation of Women's Clubs held a motion picture get-together at the Woman's Reading Club, in Rutherford, on March 13th. Mrs. C. O. Padelford, chairman of Motion Pictures of the State Federation, was present and almost every club in the district was represented. Mrs. John D. Somerville, under whose leadership the meeting was called, was able to state with pride that only one club in the entire district had failed to respond to the invitation to meet for a discussion and study of better films activities leading to plans for effective community work. Mrs. Harry G. Grover, gave a very helpful explanation of the extensive work of the Rutherford Better Films Committee of which she is president. From the interest evinced in her talk and the scrap book which she displayed of Committee accomplishments, it appears that other organized Committees will soon become a part of the district work. Mrs. Bettina Gunczy, Secretary of the Better Films National Council, told of the history of the National Board of Review and its Better Films National Council, and the plan developed by the Council for a constructive Better Films Committee, the plan which has been so ably carried out by the Rutherford group.

THE *Sunday American* of Atlanta, Ga., printing an estimate of the quality and suitability of motion pictures, made by the Atlanta Better Films Committee, to appear in the city during the week recently, gave in this connection pertinent information about the methods and aims of the Committee.

The Better Films Committee is composed of representatives of about eighty organizations, half of these being chairmen from Parent-Teacher Associations of the city schools, seventeen from the county schools, and the others from Atlanta's church and civic associations. It is a unit of the Atlanta Federation of Women's Clubs, is represented in the Fifth District Federation of Women's Clubs, and is connected with men's civic organizations through the President's Club.

"Among the features of the work" according to Mrs. Newton C. Wing, the president, "is the publication of a monthly bulletin. There is the important review work and the Saturday morning matinees for young people, now in operation six years, with an average attendance of one thousand. Expenses of the organization, while nominal and hedged by strictest economy, absorbs most of our share of the net receipts from the matinees, but we still managed last year to save up two hundred and fifty dollars to help out our annual Christmas welfare work of providing Christmas necessities and toys for the needy children of Atlanta schools, and of giving one hundred dollars to the Boy Scout campaign fund. We feel that despite the constant effort to keep our matinees self-supporting, it is worthwhile, for we are serving the double purpose of providing the children of our community with suitable entertainment, and of educating them to demand better pictures when they grow up," says Mrs. Wing.

Mrs. Alonzo Richardson, secretary of the City Board of Review, with which the committee cooperates, is a member of the National Advisory Committee of the National Board of Review, and has long worked in close cooperation with the Board.

EXTENSION of the regular Saturday morning children's matinees to the various community theatres in Atlanta was inaugurated Saturday, March 31st, under the auspices of the Better Films Committee. A children's matinee put on at the Madison Theatre in East Atlanta will be an experiment, and if the response is adequate, practically all the community theatres will be utilized for this purpose thereafter. For several years the Better Films Committee has sponsored children's matinees every Saturday morning at the Howard Theatre, the program compris-

ing motion pictures and prologue numbers suitable for juvenile entertainment. The same personnel that has had charge of the matinees for some time past will continue to direct the community theatre extension program in the movement. At the Madison theatre, as at the Howard, the portion of funds accruing to the Atlanta Better Films Committee will be used to further the general plans of the committee.

MRS. HARRIET HAWLEY LOCHER, a member of the Juniors' Matinees Advisory Committee of the National Board, and director of the Department of Public Service and Education of the Stanley Company of America, was guest and speaker at a meeting of the Iris Club of Lancaster, Pa. This is one of the several cities of Pennsylvania in which children's matinees are successfully functioning through the local theatres. From eight hundred to twelve hundred children attend regularly in Lancaster the Saturday morning selected programs, sponsored and promoted by the Federated Women's Club, under the direction of Mrs. Ralph A. Black. All the community interest have been drawn in, and the activity of the campaign brings children from the country and nearby towns.

Last Fall, at its annual meeting, the Pennsylvania State Federation of Women's Clubs appointed Mrs. Walter Willard, chairman of motion pictures, and made an appropriation with which to carry on the work of establishing selected programs for children throughout the State. Mrs. Willard is also a member of the Juniors' Matinees Advisory Committee of the National Board.

THE Division of Better Films of the Phoenix, Arizona, Woman's Club, presented an interesting motion picture program at the club house under the direction of Mrs. J. A. Stokely, chairman, and her committee aids. The Phoenix Republican has this laudatory comment to make regarding the work of the committee: "Contributing weekly criticism to the Critic, inspecting every picture house in the city and cooperating with the moving picture operators of Phoenix, the Better Films Committee of the Phoenix Woman's Club has sponsored measures of constructive character during the brief time since its inception. Many conferences with picture authorities have enabled the committee to fully understand problems which arise in the offering of films here while the exhibitors appreciate and concur with the wishes of club women to present high class films".

MRS. F. W. CLARK, of Albany, N. Y., writes enthusiastically regarding the motion picture entertainment for children in her city. She says that the name of the organization sponsoring the shows is now called the Albany Junior Entertainment and Film Guild, and that they are more active than ever this year in the work. Different programs are under the auspices of the nine organizations represented in the group, as the film *America* was presented recently by the local D. A. R. and *The Freshman* by the Mother's Club. Mrs. Clark is especially in favor of showing the latest pictures to the children, the first run pictures when possible. "We are doing the work" she says, "to make an effort to show the best in pictures when the films are new. The programs consist of the pictures recommended by the National Board for the juvenile audience week by week". Mrs. Clark is a member of the Juniors' Matinees Field Committee of the Board. The junior picture for Easter week is *The Little Shepherd of Kingdom Come*, showing afternoons the entire week.

THE Delaware County Federation of Women's Clubs of Pennsylvania, at the beginning of the club year, added to its departments a special one on motion pictures with Mrs. Nelson Fry, of Springfield, appointed as chairman. This was a departure for the County Federation, but is in line with what the State Federation is doing in motion pictures. Mrs. Fry for Delaware county, has won laurels for herself and the County Federation, in having put over the Saturday matinee, at Chester, where the project has been most enthusiastically sponsored by the Chester New Century Club through its Civic League, with Miss Minnie E. Hinkson, chairman. Due to Miss Hinkson's tireless efforts and those cooperating with her the opening at the Stanley Theatre on Saturday was a tremendous success. It was a record-breaking audience that filled the large auditorium, over a thousand children being present, in addition to a goodly number of adults. Cooperating with the Civic League were the public and parochial schools of the city, the D. A. R., Council of Jewish Women, Y. W. C. A. and the Scout Troops. The Stanley management entertained any Boy Scout coming in Scout uniform, and about six hundred availed themselves of this privilege.

FOLLOWING the movement of a serious and active interest in Better Movies, which women's organizations throughout the country are establishing the National Society of Colonial Dames has had two films made for distribution, that are of a most worthwhile character. They are entitled *Gates of Opportunity*, and *Hats Off*. The National Society's plan is that sufficient reproductions of these two films will be made, so that they may be sent to all parts of the country.

A SUBJECT concerning which the club women of New Jersey are taking much interest is the motion picture. Mrs. C. O. Padelford, the State Chairman of Motion Pictures for the New Jersey Federation, gave at the spring conference of the clubs of Hudson County held at the Woman's Club of Jersey City, on March 23rd, an outline of what the club women want. Block booking she declared to be "nefarious". She advocated a community night when pictures suitable for children would be shown and she was not in favor of children going all the time to any picture. For that matter, she decried the habit by adults also of "just going to the movies" without any discrimination as to what is being shown.

This is further emphasis on the importance of selection—a knowledge of what is best in pictures and a patronage of that best.

THE Better Theatre Committee of Minneapolis, Minn., and the Central Council of the Parent-Teachers Association arranged recently the showing of the film *Old Ironsides* at a special patriotic matinee for children. Mrs. H. H. Sivright, representing the Parent-Teachers Association was chairman of general arrangements. Others on the committee were Mrs. C. J. Lind, chairman of the motion picture committee of the Parent-Teachers Association, and Mrs. E. S. Bunday, president of the Better Theatre Committee.

MEMBERS of the Friday Club of Wellsboro, Pa., attended a social meeting at the home of Mrs. J. H. Williams. The program consisted of a most interesting address on "Better Films," by Rev. Orrin G. Cocks. He traced the progress of moving pictures from the nickleodeon to the present magnificent New York motion picture theatres. Mr. Cocks said pictures were made to appeal to the intelligence of the audience that viewed them, and as the average intelligence of people had been reckoned to be that of a twelve-year-old child, it was no wonder that discriminating people were sometimes disappointed in the films. Mr. Cocks commended the high class of pictures that Wellsboro audiences have the chance to see. He spoke of the vitaphone and color photography, and told of the difficulty of making the latter successfully, although there are some very beautiful examples of it. He touched on the effect American made films, with the American point of view, might have on audiences in foreign countries. He told of the formation of the National Board of Review and his experiences as a member of that board. A rising vote of thanks showed how much the members of the Friday Club enjoyed this fine address.

"SYSTEM is the keynote in the job of making a living, so why not some system in selecting our entertainment?" Mrs. Clara Keck Heflebower of Cincinnati, Ohio, said recently in a talk on "Photoplay Shopping" at the annual convention of the Indiana Indorsers of Photoplays. Mrs. Heflebower who is State Chairman of Motion Pictures of the Ohio Federation of Women's Club, is a member of the Juniors' Matinees Committee of the National Board of Review.

She stressed the fact that we should take as much pains in selecting the motion pictures we go to see as we do in our other shopping. We consider carefully when we contemplate buying new shoes, or coat or hat. The same rule holds good for motion pictures. We desire entertainment to fit our moods. Since with the motion picture we cannot always judge from the title whether or not the film will please us, that is where the advantage of keeping in touch with reviewers comes in. So why not shop seriously for our photoplay entertainment?

The following elections were made at the meeting of the Indorsers: Miss Bertha Smith of Terre Haute was re-elected president of the state organization and the other officers elected were Mrs. R. Earl Peters, Fort Wayne, first vice president; Mrs. O. I. Demaree, Franklin, second vice president; Miss Elizabeth Gorrell, Fort Wayne, third vice president; Mrs. Isaac Born, fourth vice president; Mrs. Ferd Lucas, Greencastle, recording secretary; Mrs. Bloomfield H. Moore, corresponding secretary; Mrs. J. H. Orndorff, treasurer.

THE Birmingham, Ala., Committee is receiving hearty congratulations from the members of the community on its good work with Juniors' Matinees. Following a recent matinee showing the *Quarterback* with an interesting prologue written and staged by Miss Lucille Ewing, physical teacher of the high school at Woodlawn, which was delightfully entertaining and also educational, stressing "Education Through Thrift", two young mothers who brought their boys said "We are not going to miss any more of the matinees". One member of the Avondale P. T. A. said, "I think the work the Better Films Committee is doing is wonderful". Another mother commented most favorably on the one-reel Bible stories being shown each Saturday. Mrs. C. A. Riley and a committee brought in thirty of the Mercy Home children and the kindergarten teachers. These children and others from the community houses are admitted free through the courtesy of Vernon Reaver, manager of the Ritz Theatre and the Better Films Committee.

THE Better Films Committee of the Contemporary Club of Newark, N. J., of which Mrs. John A. Granberry is chairman, held its regular monthly luncheon and theatre party recently. Mrs. Granberry is untiring in keeping the interest in better films alive in her club.

The National Board of Review of Motion Pictures

Through its BETTER FILMS National Council and Department

composed of

Associate and cooperating members and Affiliated Better Films
Committees throughout the country, is—

ENCOURAGING a study of the motion picture as a medium of entertainment, instruction and artistic expression.

BRINGING to the attention of the public the better pictures, classified according to their type-of-audience (age and group) suitability, and cooperating with the exhibitors in encouraging support of the finer pictures.

EMPHASIZING the fact that the majority of motion pictures are not made for children, but that the motion picture is a form of entertainment directed at its fullest expression toward mature audiences, and must be encouraged as such if its highest artistic, entertainment and educational possibilities are to be realized. But also recognizing the fact that certain films are definitely suitable for boys and girls, and sponsoring selected programs for Junior matinees.

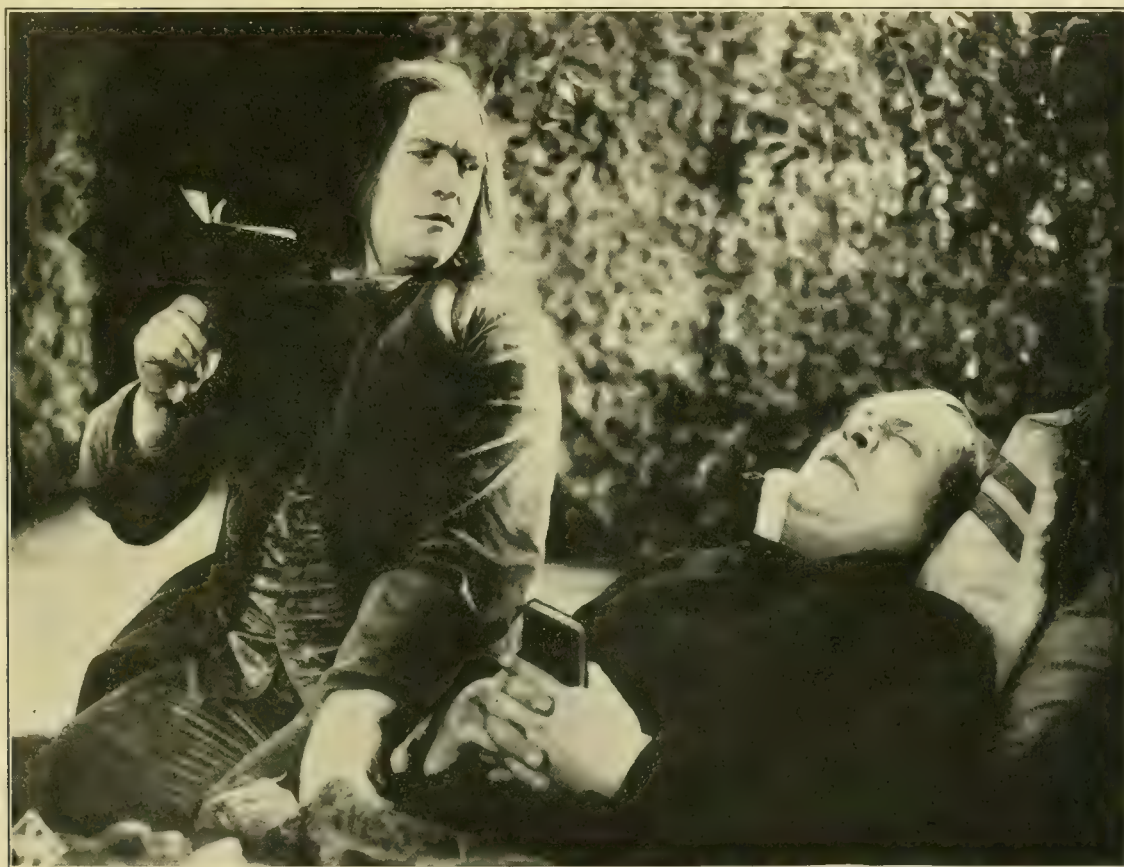
ESTABLISHING in the minds of the public the fact that the only fair and effective way of bringing public opinion to aid socially in the entertainment, artistic and educational development of motion pictures is through the constructive methods of the Better Films movement—namely, selection and classification, and enlisting community support of the better pictures.

NATIONAL BOARD OF REVIEW MAGAZINE

(Combining "Exceptional Photoplays," "Film Progress" and "Monthly Photoplay Guide")

Vol. III, No. 5.

May, 1928



Tartuffe, The Hypocrite

(See page 5)

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IF YOU enjoy this issue of the NATIONAL BOARD OF REVIEW MAGAZINE tell your friends about it—tell them of this unique publication in the motion picture field—treat your friends by passing on to them news of something interesting.

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Contents for May, 1928

Movie Music, Editorial

Alfred B. Kuttner

The Movies—Their Anatomy as an Entertainment *James O. Spearing*

Exceptional Photoplays

Tartuffe 5

Selected Pictures Guide 7

FEATURES

Abie's Irish Rose	Glorious Betsy
The Actress	Hot Heels
The Big Noise	— Little Shepherd of King-
Chinatown Charlie	dom Come
Clothes Make the Woman	Skyscraper
Drums of Love	The Street Angel
Easy Come Easy Go	Three Sinners

NON-FEATURE SUBJECTS

All Bear	Pathe Review No. 20
America's Little Lamb	Pathe Review No. 21
Cruising the Arctic	A Peculiar Pair of Pups
Nicknames	Sanctuary
Pathe Review No. 19	Spanish Influence

SHORT COMEDIES

Busting Buster	The Fight Pest
Felix the Cat in Comical-	The Fox Chase
ities	Gold Bricks
Felix the Cat in Sure-	
Locked Homes	

Better Films Activities 10

National Board of Review Magazine

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Movie Music

TO the vast majority of screen devotees the accompaniment which they hear in motion picture houses is simply so much music turned on as long as the film is being shown. They do not have the advantage of listening to the more careful orchestrations of the first run picture houses where at least there is a more ambitious attempt to carry out an appropriate scoring. They have escaped from the improvisations of the old time piano thumper but they are still at the mercy of an exiguous orchestra which relies upon tunes of the tried and true variety which have been matched up for them with the main scenes of the picture on the cue sheet. These cue sheets accompany every film from its distributing center.

Yet some music, however bad, seems to be better than none, for practically every film fan demands it. As a result, musicians have flourished and composers' royalties have multiplied. With this demand we have no quarrel though the indispensibility of music at picture presentations is still a moot point with a small minority—sensitive musicians for instance.

The majority spectator, therefore, in paying the piper when he buys the admission ticket, is privileged to call the tune. The question is what tune? What kind of music does he like or is he supposed to like? The thing he gets is almost entirely imitative music, music of the standard, familiarized variety, melodies, songs and orchestral movements which by long habituation we have come to associate, whether rightly or wrongly, with certain emotions, almost with certain situations. The galloping horses, the weeping mothers, the pining heroines, the very villains all get the music that is coming to them as if it were their vested right. It has gotten so that a trained film fan could almost tell what was taking place on the screen by listening to the music. Hackneyed music is relied upon almost exclusively for it is sure fire stuff, especially if the picture itself is hackneyed. The professional feeling seems to be that you must not burden

film fans with the additional task of absorbing novel music while they are looking at a picture.

Thus we are dealing almost entirely with imitative music, admittedly the lowest form of musical endeavor. Music which tries to imitate the babbling brook, the song of birds or the rustling of leaves, belongs to the curiosities of music, not to its mature accomplishments. The attempts to read particular meanings and applications into the Beethoven symphonies have all been discredited. Yet, without holding any brief for so-called absolute music, one must admit that the average motion picture score is a running attempt to perpetuate these fallacies, resulting in a horrible mosaic of musical incongruities.

This, then, is the situation. The motion picture, still largely an imitative art, leaning largely upon the kindred art of literature by borrowing from the novel and the drama, calls to its aid still another art but only in its lowest or imitative aspects. An imitation fortified by more imitation.

This train of thought should give pause to those who have been rejoicing in the general stimulus to wider musical appreciation which motion pictures have brought about. They certainly have made millions of people pay attention to music to whom hitherto it has been a negligible quality. But if this wholesale absorption of music, entirely uncritical as it is, teaches them to like the worst musical forms and perhaps to think that they alone are worthy, what shall it profit Euterpe?

The remedy? In the first place, the original motion picture finding its inspiration within its own medium and speaking in a purely cinematic language, will soon put an end to much of this imitative music nonsense. You cannot play Mendelssohn's Spring Song to *Emak Bakia* and feel that the young films are dreaming of anything. The second and more positive solution will, of course, be the composition of original scores for motion pictures. Pictures, it

(Continued on page 6)

The Movies—Their Anatomy as an Entertainment

BY JAMES O. SPEARING

The following address was delivered by Mr. Spearing at the Fourth Annual Conference of the National Board of Review. The toastmaster in introducing him said, "This speaker has a unique quality. It is not easy for a person to be both doctor and patient but it must be a magnificently liberalizing sort of education that compels a man to get that double sort of experience and I cannot imagine two more antipathetical types of experience than the man who writes scenarios of moving pictures and who at the same time is a critic who passes judgment on motion pictures." Mr. Spearing of the "New York Times" has done both and we are pleased to bring to our readers these thoughts from one who has had opportunity for such wide observation.—EDITOR'S NOTE.

THOSE people who go looking for art on the screen or those people who are trying to put art on the screen are in danger, it seems to me, of becoming art-conscious; they begin to look for special things that they think are art. Sometimes it may be only soft photography; sometimes it may be nothing more than the unhappy end of a plotless story. It's art to them and they are satisfied. But the public at large doesn't go to the movies looking for art. The people who go into theaters to get out of the cold in wintertime and the heat in summertime, and, for all we know, to see pictures, are not looking for art. They have no art-conscious point of view. They are merely looking for entertainment, for diversion.

This, then, brings us to the subject of what constitutes popular entertainment. We know from observation and experience that anything made for large masses of people, as the movies must be, has to have the elements of conflict, of suspense, of clearcut characterization. It must also be elemental. It must employ simple, straightline stories. Moreover, audiences want to take sides in dramatic conflicts. They want someone to root for. That's the reason for heroes and heroines. The happy ending, also, satisfies the human craving for something more satisfactory than ordinary life of disappointment and defeat. These are the things that people have shown that they like, and these are the things that we have to get into any picture made for popular consumption. But these are the very things that the artists—the self-conscious artists, I mean—are likely to shy away from.

That is not the way of the great artists of popular entertainment, however. They have never sought to deny their public the things that public wants. It is said—and I believe accurately—that Moliere always read his comedies to his cook. If she laughed, they were good. If she didn't laugh, they were bad. Shakespeare's public loved fighting and blood, poison plots and ghosts, low comedy and headlong action. And he gave the people the things they loved. His plays are glorified melodramas. But in realizing that they are melodrama, don't forget that they are also glorified by his imaginative treatment, his insight into human nature, his poetic mastery of language, his artistic sincerity. He molded the common clay of popular taste into great works of genuine art.

None of the great artists of the theatre sought to deprive their people of the things they craved. The Greek dramatists, Moliere, Shakespeare—all popular in their day—wrote to suit popular taste. But, at the same time, they made their work great by sincerity of theme, genuineness of characterization, plausibility of motivation and imaginative treatment. This made it possible for any man to get from one of their productions everything he was able to take. Some got more, some less, but each got entertainment to the extent of his capacity. And that, it seems to me, should be the method and ideal of the motion picture artist of today.

This suggests what our approach to the screen should be. Let us give the people the elemental drama they love. Let us give them sharp conflicts, one-trait characters, animal magnetism, happy endings, but let our conflicts present honest issues, let the single trait of each character be humanly illuminating, let our magnetic people be something more than stuffed shirts with magnets in them, let our happy endings be logically triumphant outcomes. Let's make the whole motivation of our photoplays intelligent and intelligible, even if our plots do move along straight, single track lines. And let our treatments of the elements be in the eloquent, imaginative language of kinetic photography.

If you go to Hollywood, you will find very little of this attitude, however. I'm not saying this to knock Hollywood. It isn't true of everyone there. The place is a jumble of almost everything good and bad in the show business. The only universal thing one can say about Hollywood is that anything said

(Continued on page 6)

EXCEPTIONAL PHOTOPLAYS

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A department devoted to an impartial critique of the best in current photoplay production. Each picture before being listed, is thoroughly discussed by a volunteer committee composed of trained critics of literature, the stage and the screen, who are the sponsors of this department. The printed reviews represent the combined expression of this committee's opinions. The reviews aim to convey an accurate idea of the films treated, mentioning both their excellencies and defects, in order to assist the spectator to view the productions with increased interest, appreciation and discrimination. The reviews further try to bring to the attention of the reader of special tastes or interests, or of severely limited time for recreation, those photoplays which genuinely contribute to the art of the screen.

SECRETARY
AND
DEPARTMENT
EDITOR

ALFRED B. KUTNER

Tartuffe, The Hypocrite

Directed byF. W. Murnau

Photographed byCarl Freund

The Cast

TartuffeEmil Jannings
OrgonWerner Kraus
ElmiraLil Dagover
DorineLucie Hoflich
The Old ManHermann Picha
The NephewAndre Mattoni
The HousekeeperRosa Valetti

From the play by Moliere

A PICTURE like *Tartuffe*, based upon Moliere's famous play of the same name, would lead one to think that there is not so much difference between the so-called classic old school drama of the Continent and the screen of today in so far as the underlying psychology and the moral didacticism are concerned. Moliere, for instance, could not have had much respect for the intelligence of his courtly audience unless we are to assume that he considered intelligence out of place in his dramas or at least subordinate to the turn of phrase and the superficial cleverness of the inevitable couplet which characterizes French dramatic expression down to the days of Nineteenth Century naturalism.

The psychology of most of these plays is of the simplest. It consists in treating vices and virtues as an abstract good or evil and either denouncing or exalting it. To the modern mind which is somewhat more conversant with the complexities of human nature and knows something of the danger of abstracting qualities from their objects, Moliere's procedure is likely to smack of the obvious.

Right here we see an analogy with the movies. For the movies deal in exposures rather than in revelations. Their favorite procedure is to plaster the villain with such obvious labels in the first reel that nobody with ordinary intelligence will have the slightest curiosity to wait to see him discomfited in the last reel. In the movies vice never has a chance and virtue is never in jeopardy. It is constantly implied that to lead a moral life is the easiest thing in the world whereas usually it has been assumed that

one of the most important functions of drama is to illustrate the difficulties of the moral struggle.

Moliere's *Tartuffe* is such an obvious exponent of hypocrisy that he would make a congressman who votes for prohibition while drunk seem like a babe in arms. Moliere did not even bother to make the people whom *Tartuffe* succeeds in deceiving inferior to him in intelligence or social station. One gains the impression that Orgon was vastly pretending to be deceived by him. Did Moliere write his play in order to tell Louis the Fourteenth that he was surrounded by hypocritical courtiers? Or are we to assume that Moliere, dealing with a notoriously stupid sovereign, whose mind was further closed by a sedulously cultivated flattery of all his weaknesses, prophetically conceived him as a composite of the modern movie fan?

The screen version of *Tartuffe* carries the process of simplification even further. Orgon, returning from a long journey, drags *Tartuffe* into the house where he behaves like a multilateral prohibitionist. He bans and proscribes the simplest pleasures and puts his interdiction upon the most natural relationships. As in the play Orgon is not conceived as a stupid person but as one conventionally blinded in order that the dramatist may open his eyes for him at the proper moment. The intrigue is reduced to a single incident. Elmira, wife of Orgon, employing the natural perspicacity of any normal person, recognizes the hidden sensualist in *Tartuffe* and leads him on in order that her blinded husband may learn of his perfidy with his own eyes.

Emil Jannings, Werner Kraus and the glamorous Lil Dagover, that brilliant trilogy from the UFA studios, combine to turn the occasion into an actor's holiday. Emil Jannings gives a performance which just as a tour de force will enthrall many of his admirers. And certainly it is an interpretation whose meaning and intent nobody could miss. He dramatizes hypocrisy as an abstraction in the manner of the old morality plays. Put him on a platform in the market place together with the stock personifications of envy, avarice, gluttony and so forth and no child could fail to recognize him as hypocrisy any more than it would miss the devil when he rises, horned

and armed with a pitchfork, from the trap in the stage floor. As a pantomimic achievement his performance leaves little to be desired. But surely he is a little out of key both with the more individualized human requirements of the Moliere play and with the psychology of the contemporary screen.

Werner Kraus in a subordinate part, disproportionately subordinate in relation to the overemphasis of Jannings, manages to avoid the implications of being a simpleton and definitely places himself as a Seventeenth Century bonhomme whose unworldliness makes it possible for him to fall under the spell of so arrant a rogue as Tartuffe. But to our mind Lil Dagover runs away with the picture, no mean achievement be it remembered with her talents pitted against two such formidable actors as Werner Kraus and Emil Jannings. She plays her part with true



feeling, subtly registering her loathing for Tartuffe whose odious advances she must pretend to accept until her doting husband has his eyes opened for him. She is definitely human, an altogether believable woman whose love for her husband is exquisitely underlined while she assumes a risk to her reputation from which she would instinctively shy.

We have perhaps implied that there is little of the true motion picture in *Tartuffe*. It is in fact a case of the actors running away with their medium and subordinating the specific art of the camera to their interpretations. It deserves mention as part of the general appreciation of the work of Emil Jannings as one of the dominant screen actors of the time although it also serves to illustrate his weakness for unrestraint. Lil Dagover's sincere performance becomes a subtle feminine rebuke to his extravagance in the part. And if we are to evaluate *Tartuffe* just as a picture we may point out that the screen of to-day may at times become a valid criticism of the neo-classics of the stage such as *Tartuffe*. When Moliere gets away from the stereotyped moralistic drama and

deals in real human values as he does in "*Le Bourgeois Gentilhomme*" the screen cannot successfully assume this bolder function.

(Produced and Distributed by UFA)

The Movies—Their Anatomy as an Entertainment (Continued from page 4)

about it is only partly true. If you attempt to make pictures in any of the studios, however, you will find that any comprehensively artistic approach to the screen is blocked by the opposition of those who cannot comprehensively grasp anything. They cannot grasp a story as a whole, for example. Even many of the best of them can only see its separate parts. It is as if you judged a jig-saw puzzle, not by the effect of the completed picture, but by the conformation and coloration of each individual piece.

I was once talking to a very intelligent and likable, but art-conscious, supervising editor, and I happened to mention the word, "construction" and she said, "Oh, Mr. Spearing, don't talk about construction, it's so old-fashioned." But it's still the well-constructed picture, the picture that is built out of dramatic bricks, that gets the public.

So my plea is against hodge-podge pictures whether they pretend to be art or not. Let us, instead, take the fundamental things of drama, the things that give entertainment, the elements of suspense, of crisis, of character, and fuse them into genuine photoplays that will delight the judicious and the groundlings, too.

Elmer Davis, reminds us that a novel costs the same as a bottle of gin, and that if it doesn't give the same escape from an existence of disappointment and defeat, the average man will buy gin instead of novels. In this way pictures must compete with the gin. Let's make them serve the purpose of gin without giving those who see them headaches and a dark brown taste in their mouths.

Movie Music

(Continued from page 3)

is claimed by many observers, will ultimately absorb all the other arts. Against this cruel annihilation the musician beyond all other artists has the best defense. He can make a counter music which shall still be heard in symphony halls after they have been converted into motion picture theatres.

THE Royal Theatre in Alexandria, seating twelve hundred people, with thirty-six boxes and equipped with the latest comfort common to European theatres, exhibits motion pictures with French titles, while sub-titles in the Greek, English and Arabian languages are projected synchronically on a small side screen which permits the rare patrons not knowing French, to follow the action of the film.

SELECTED PICTURES GUIDE

Review Committee

Consists of approximately 250 trained members representative of widely varied interests who volunteer their services for the review of pictures.

A department devoted to the best popular entertainment and program films. Each picture is reviewed by a committee composed of members from the Review Committee personnel. Their choice of the pictures listed is based upon principles of selection developed through long study of what constitutes a good picture from the standpoint of entertainment value. The findings form a composite opinion of each committee's views and upon this opinion are based the short reviews and audience recommendations of the pictures appearing in this department. These reviews seek to bring to the reader an unbiased judgment of the pictures most worthy of popular theatre patronage and most helpful in program building for special showings of selected entertainment films.

Department Staff

ALFRED B. KUTTNER
FRANCES C. BARRETT

Editor

BETTINA GUNCZY

"SELECTION NOT CENSORSHIP—THE SOLUTION."

Key to Audience Suitability

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classification.

*—Pictures especially interesting or well done but not necessarily "exceptional."

Abie's Irish Rose

Directed by Victor Fleming
Featuring Jean Hersholt
Charles Rogers
Nancy Carroll
Play by Anne Nichols

IT is an interesting comedy romance of an orthodox Jewish lad and an Irish girl who meet in France during the World War and love in spite of religious differences. Opposed by their fathers, the marriage is finally solemnized by a Methodist minister in Jersey, to whom the couple have fled, but later by the rabbi and the priest to satisfy both fathers. Only when the twins are born, a little girl Rebecca and a boy Patrick, are the fathers reconciled. The picture is too long but nevertheless it holds the attention throughout because of its human appeal. The stage play which was responsible for the many Jewish-Irish pictures has finally found its way to the screen.

For the family audience including young people.

(Paramount—13 reels)

The Actress

Directed by Sidney Franklin
Featuring Norma Shearer
Play "Trelawney of the Wells" by
Arthur W. Pinero

A CHARMING picture of stage life with a pretty romance between Rose Trelawney, a popular actress, and Arthur Gower, son of Sir William. Rose marries Arthur and is brought into Sir William's

austere household which, alas, is unsufferably dull. The high strung girl can't stand the patronizing attitude of her husband's family and flings out of the house when her stage friends are insulted. Still in love with her young husband, Rose no longer puts her heart into her acting and faces poverty. Sir William relents and tries to help her. He backs a play for her in which her husband, unbeknown to her, is to play the leading part. The play is a success and reconciliation follows.

For the family audience including young people.

(Metro—8 reels)

The Big Noise

Directed by Alan Dwan
Featuring Chester Conklin
Original screen story by Ben Hecht

A SATIRE on the great American hero worshipping tendency. A subway guard, having spent his day off at Coney Island, is too exhausted next day to cope with the subway crowds, and is pushed off the platform. He is not injured but the Daily Mail sees a chance to use this accident to boost the man who is running for mayor and who is against the existing subway system. The guard is rushed to the hospital and becomes the lion of the hour until the mayor is elected, when he is no longer needed. Again he is only a whisper in the noisy metropolis. The subtitles are good and there are some clever situations.

For the family audience including children.

(First National—8 reels)

Chinatown Charlie

Directed by Charles Hines
Featuring Johnny Hines
Play by Owen Davis

CHARLIE JACKSON is known as "Chinatown Charlie" because he runs a sight-seeing bus to Chinatown, in New York's lower East side where he shows the passengers the sights. A young and attractive girl is kidnapped from the sight-seeing party one night. Charlie and a friend of his get on the track of the girl and find she has been sent to a Mandarin's house to be sold. By fast action they not only save her but also capture a gang of

notorious smugglers. Charlie is amply rewarded by the love of the girl. An amusing comedy with many thrills.

For the family audience including young people.

(First National—7 reels)

Clothes Make the Woman

Directed by Tom Terriss
Featuring Eve Southern
Original screen story by Tom Terriss

THE drama of a Russian peasant who falls in love with a Princess. During the Revolution, the peasant is ordered to kill the Princess, instead he helps her to escape, risking his own life. Several years later they meet in Hollywood when he as a great motion picture star has decided to make for his next picture the story of the Revolution. In looking over actors for the cast he discovers the Princess among the extras, and hires her to act the part she once lived. The actor and the Princess find love and romance in their work together.

For the family audience including young people.

(Tiffany—6 reels)

Drums of Love

Directed by D. W. Griffith
Featuring Mary Philbin
Lionel Barrymore
Story by Gerrit J. Lloyd

THIS romance of the last century, laid in South America is based upon the historical incident of Francesca de Rimini. A young and lovely princess is given in marriage to a grotesque, deformed man much older than herself in order to save her father's domain, the two powerful families having been at war for years. The princess falls in love with the handsome younger brother who has been sent to bring her to the castle of Cathos. While away from home the husband hears of his wife's faithlessness and returns unexpectedly to find the lovers together. In the fight that ensues, Cathos is killed, but before he dies he forgives youth its indiscretions. The acting of Lionel Barrymore in the part of Cathos is excellent. The settings form a fitting background for the good characterizations in this love triangle.

For the mature audience.

(United Artists—9 reels)

Easy Come Easy Go

Directed by *Frank Tuttle*
Featuring *Richard Dix*
Play by Owen Davis

A GOOD comedy with clever subtitles. A young man innocently becomes the accomplice of a middle aged crook. His attempts to shield the thief and at the same time return the stolen payroll to a wealthy man who is traveling with his daughter to a sanitarium for a rest, provide humorous situations. After a merry game of hide-and-seek, the youth finally turns the thief over to the police, restores the payroll and captures the heart of the girl.

For the family audience including children.

(Paramount—6 reels)

Glorious Betsy

Directed by *Alan Crosland*
Featuring *Dolores Costello*
 Conrad Nagel

Play by Rida Johnson Young

A ROMANCE of the old South telling the love story of Jerome Bonaparte and Elizabeth Paterson. "Glorious Betsy", as this belle of Baltimore is called, marries Napoleon's brother Jerome, with whom she has fallen in love when he is posing as a young French instructor, and sails happily to France. Napoleon, however, has arranged a marriage of state for his brother, and he sends Betsy home annulling her marriage, pointing out to her that she is doing a great thing to sacrifice herself for France. She returns hopeless to America and her baby is born. When the wedding day of Jerome and a German princess arrives, Jerome is missing. Later he rejoins his wife and child, giving up his beloved France for something far dearer. The photography and atmospheric quality are excellent, quite in keeping with the story which holds the interest throughout. Dolores Costello is glorious in her beauty, and Conrad Nagel is very acceptable in his part. It is given with the Vitaphone which lends an added touch of interest in certain musical parts, as in the singing of negro songs and the Marseillaise, but is not so effective in the speaking parts.

For the family audience including young people.

(Warner—7 reels)

Hot Heels

Directed by *William Craft*
Featuring *Glen Tryon*
Original screen story by *William Craft*

COMEDY of a stranded theatrical troupe. A small town hotel owner buys a bankrupt road show. In answer to a telegram offering an engagement, the owner takes the troupe to Cuba, only to find the telegram a fake. To make good their financial losses, the "prop" horse is entered in the races and wins the prize. The hotel owner gets further winnings in the heart of the leading lady.

For the family audience including children.

(Universal—6 reels)

The Little Shepherd of Kingdom Come

Directed by *Alfred Santell*
Featuring *Richard Barthelmess*
Novel by John Fox, Jr.

A TALE of the Cumberland Mountains in the time of the Civil War. "Chad", an orphan of the hills, leaves the peaceful Valley of Kingdom Come to seek adventure in the world of people and books. He is adopted by a Southern Colonel, and forgetting Melissa, his mountain sweetheart, he falls in love with a wealthy neighbor of the Colonel's. When the war breaks out, Chad to the disappointment of the colonel and the girl, joins the North. The Colonel discovers that the boy is his long lost grandson, and they are reunited. Later "Chad" goes back to the Valley and finding Melissa refuses to leave. Excellent photography marks the production.

For the family audience including children.

(First National—8 reels)

Skyscraper

Directed by *Howard Higgin*
Featuring *William Boyd*
Original screen story by Dudley Murphy

ANOTHER "buddy" picture. Blondy and Slim are two riveters who go in for horseplay and practical jokes on the giddy heights of skyscraper skeletons. They become rivals over a girl. Blondy wins and is about to marry the girl when an accident cripples him. He avoids her and she thinks he has trifled with her. Slim is convinced that Blondy's affliction is more psychological than real and makes love to the girl in order to arouse his jealousy. Finally he succeeds, and the two men have a stand up fight.

The picture is full of broad good-natured humor with a number of thrilling scenes up aloft among the narrow steel girders.

For the family audience including young people.

(Pathe—8 reels)

The Street Angel

Directed by *Frank Borzage*
Featuring *Janet Gaynor*
 Charles Farrell
Play by J. Monkton Hoffe

JANET GAYNOR brings her delicate charm to another love romance with Charles Farrell, her team mate from *Seventh Heaven*. This time the story is laid in Naples. Maria with a sick mother would do almost anything to get medicine for her, and comes into conflict with the police. She escapes with a travelling circus and meets Angelo, a romantic painter, who has her pose for a Madonna picture. The police catch up with her and she drops out of Angelo's life to serve a prison term. Angelo's work is ruined and he sinks to the depths. Maria released from prison, recognizes her portrait now hung in a church and meets Angelo. After a highly emotional scene she convinces him that she is still worthy of having posed for a Ma-

donna and the two lovers are reunited.

For the family audience including young people.

(Fox—10 reels)

***Three Sinners**

Directed by *Rowland B. Lee*
Featuring *Pola Negri*
Play "The Second Life" adapted by Doris Anderson and Jean de Limur

A WELL acted drama with a continental background. A young and beautiful countess because of a strange web of circumstances is forced to give up her husband and child and seek a life of adventure. Later she sees her husband in Paris where she is hostess of a fashionable gambling house. He fails to recognize her but feels a strange fascination for her because of what seems to him a remarkable resemblance to his former wife. When disclosures are made she returns to her husband but learning of his infidelity to her and realizing he has never loved her, she takes her child and sails to America with the man she loves. The story though in a measure improbable, nevertheless holds the interest. Miss Negri has a good supporting cast.

For the mature audience.

(Paramount—8 reels)

**EXCEPTIONAL
PHOTOPLAYS****Tartuffe**

(Page 5)

For the family audience including young people.

NON-FEATURE SUBJECTS***All Bear**

(Futter Curiosities)

Delightful picture of the two greedy young bears foraging for food.

For the family audience including children.

(Educational—1 reel)

America's Little Lamb

(World We Live In Series)

Scenic of sheep raising in the Western States.

For the family audience including children.

(Fox—1 reel)

***Cruising the Arctic**

An interesting travelogue of Putman's cruise to Baffin Bay showing their adventures with a polar bear and with the frozen north.

(Paramount—2 reels)

Nicknames

(Lyman H. Howe Hodge Podge)

A review of the nicknames of the various States of the United States of America.

For the family audience including children.

(Educational—1 reel)

***Pathe Review No. 19**

The Caplin Fishers; Interesting People—Katherine Mayo, the author of "Mother India"; Harnessing the Tide; Flower of the Night (Pathe-color); Man of the Hour.

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 20**

Something About Golf by Johnny Farrell; Wayside Vendors—Japan; After the Storm (Pathecolor); Men of Affairs, caricatured in wax by Luis Hidalgo.

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 21**

Interesting People—Fred Dana Marsh; Nice Babies—lions; The Legend of Laughing Waters (Pathecolor); The time, the gown and the Girl.

For the family audience including children.

(Pathe—1 reel)

A Peculiar Pair of Pups

(Bruce Outdoor Sketches)

Two pups meet two cubs and try to play with them.

For the family audience including children.

(Educational—1 reel)

Sanctuary

Educational scenic of wild birds and their ways.

For the family audience including children.

(Metro—1 reel)

Spanish Influence

(World We Live In Series)

Views of Spanish architecture in Spain and in America.

For the family audience including young people.

(Fox—1 reel)

SHORT COMEDIES**Busting Buster**

Buster Brown comedy.

For the family audience including children.

(Universal—1 reel)

Felix the Cat in Comicalamities

(Pat Sullivan Cartoon)

Felix the cat in and out of trouble.

For the family audience including children.

(Educational—1 reel)

Felix the Cat in Sure-locked Homes

(Pat Sullivan Cartoon)

Felix laughs at locksmiths.

For the family audience including children.

(Educational—1 reel)

Harvard University Film Foundation

MOMENTUM has been given to the movement for the recognition of the motion picture as a means of instruction by the higher institutions of learning with the formation of the Harvard University Film Foundation. This is a recognition which covers not only the use of films but their production also. Yale University several years ago assisted in the production of the Chronicles of America series of historical pictures adapted from the Yale Chronicles series of books, pictures which could be relied upon for their accuracy. They had a release both theatrical and non-theatrical.

Harvard University now plans to undertake the production of films. Many members of the Faculty have come to appreciate the possibilities of the motion picture in their fields of teaching.

The University Film Foundation has been organized as a result of this interest in motion picture technique and the desire for its application to science and education.

The primary purposes of the Foundation are: first, the establishment, in connection with Harvard University, of a center where films and photographs of permanent value may be produced, collected and preserved. Second, the production of films of educational, artistic and scientific value in collaboration with the members of the Staff of Harvard and other institutions.

The Foundation is designed to be a self-supporting organization, deriving its income from the sale and distribution of its material to educational and cultural institutions. It has been granted a Massachusetts charter as an educational and charitable organization. All proceeds will be devoted to advancing the work.

Since it is the lack of films that can be well correlated with courses of study which has principally retarded the use of motion pictures in educational institutions and since scientific films can be produced very inexpensively with the facilities available, the Foundation will immediately un-

dertake the production of series of films on the fundamentals of the more common arts and sciences, as botany, zoology, physics, chemistry, geography, anthropology, geology. A series in the fine arts showing the technique and the processes of sculpture, etching, weaving and so forth will also be made.

Outlines of the films in these series have been prepared, or are under preparation, by the departments at Harvard and production budgets have been arranged in conjunction with these departments. The program for the first year calls for the production of thirty one-reel films which can be used in science teaching in schools and elementary courses in colleges and which will be of general interest elsewhere. The program also includes the editing of a series of a dozen films, three or four reels in length each, which have been taken on expeditions and which depict the life and customs of peoples in different parts of the world. The production schedules for the following years will gradually increase in size and scope. They will include productions in other branches of arts and sciences, in medicine, public health, physical education, industry and commerce. Eventually the Foundation plans to work in nearly every field of learning and human pursuit.

Mr. John A. Haeseler, a Harvard graduate and a member of the Board of Trustees of the Foundation, aided by the Division of Anthropology of the University, has produced two films of unusual interest, one of peasant life in Hungary and the other a study of the customs of the little known Berber tribes of Africa. This latter film was shown to the members of the National Board and visiting delegates as a part of the ideal Little Theatre program given during the Conference of the National Board in January. It received the hearty approbation of the audience and Mr. Haeseler's enthusiasm and experience regarding motion pictures is sure to contribute to the success of the forthcoming films of the Foundation.

THE Fox Film Company is now coming to the front rank of the theatrical companies showing an interest in educational pictures. It is encouraging to see this interest and more so when the films prove to be entertaining as well as instructive. Better Films Committees who wish to sprinkle their junior performances with a little sugar-coated education might find a suggestion here. Some of the pictures which we have seen are *The Story of Salt*, *What Cows Give Us*, *Bread—The Staff of Life*, and *Out of the Forest*, all of these from the Every Day Geography Series. Two subjects reviewed from The Current History Series were a most graphically clear one called *Our Climate* and one titled *Poland Reborn*, interesting for its portrayal of the customs of the people as well as the geography of the country. Information in regard to the availability of these pictures can be learned either from Miss Hettie Gray Baker of the Fox Company or Mr. Hickman Price of the Educational Department of the Fox Company at 420 Madison Avenue, New York City.

The Fight Pest

Featuring Charley Chase. Farce comedy—a "scraper" gets all the fight he is looking for.

For the family audience including children.

(Metro—2 reels)

The Fox Chase

(Oswald Cartoon)

Oswald the Lucky Rabbit goes a hunting.

For the family audience including children.

(Universal—1 reel)

Gold Bricks

(Krazy Kat Cartoon)

Krazy Kat vies with his rival to secure the largest gold nugget.

For the family audience including children.

(Paramount—1 reel)

BETTER FILMS ACTIVITIES

Family Programs

BY MRS. HARRY G. GROVER

Better Films Committees whose endeavors to arrange Saturday morning performances for children have met with failure need not be discouraged for they will find in the address given by Mrs. Grover, President of the Rutherford (N. J.) Better Films Committee, at the Fourth Annual Conference of the National Board helpful suggestions on how to solve the problem of special program for young people in another way.—Editor's Note.

THE family week-end program in the Rutherford Theatre is the response of the Rutherford Better Films Committee to the town's agitation about four years ago over the kind of pictures shown to young people. It is our service directed for the benefit of a large number of theater goers who fall into the type of family audience in a small suburban town where the head of the family belongs to that distinct social class called "commuters."

Four years ago a representative body of community well-wishers, drawn from twenty-five organizations met to discuss and if possible improve the movies. They discussed thoroughly all the bad ones but none offered a single constructive plan about improving them.

A year later, since the embers still glowed a little, the Rutherford Better Films Committee was started with nine members. That first year was spent organizing a committee, gathering interest and members from the town and establishing the Weekly Photoplay Guide in Rutherford's weekly paper. This is a sign post to the intelligent public about Better Films or selected pictures showing in our theater. Our acquaintanceship with the general theater manager grew during that year, as we went to him to get weekly bookings and his interest in our work increased when we began to talk about the number of selected pictures his programs offered. That was all the first year.

The second year we began to talk to him a little about pictures for young people, the kinds we liked or didn't like for them. After a year's study—for the committee is primarily a study club—we knew more about pictures—had seen more—had learned to value pictures and dimly to distinguish art from mere entertainment. The showing of Abraham Lincoln gave us a chance to demonstrate to him our connection with the prominent organizations in the town and the methods we could use to interest the public in fine films. A little later we asked for a special showing of Peter Pan and on the Friday after Thanksgiving crowded his home, seating 1,800, with the biggest matinee he had ever had. Four family audience pictures

showing in one month on holidays and week-ends were loudly applauded by us as the ideal type of week-end program until we were able to say "This is what we mean by family week-end programs—something that the whole family can come to see and enjoy together."

During the year our representatives had diligently canvassed parent teacher groups and woman's clubs to see whether they wanted a Saturday morning matinee especially for children. The answer came back repeatedly and emphatically—They did not—Saturday morning was the time for music lessons, dancing lessons, the practice of the fine art of housekeeping, but not for movies. Saturday afternoon children could go to the movies. Would the Better Films Committee please arrange it and see that all the programs were perfect for all ages from the wee toddler up to the discriminating High School Miss—and keep all that awful stuff out.

Reports of excellent results with the morning matinees in many parts of the country had reached us—and it was the only way we knew. It was a little discouraging when we wanted to help and couldn't so we did nothing and waited.

By springtime we had listened to an enthusiastic speaker who gave us the final help and encouragement we needed. She recognized that a large percentage of week-end audiences were Juniors—young people under twenty-five years of age. The idea in brief was—establish a family week-end program with features that the family in toto can see and enjoy together and make the regular Saturday afternoon matinee; showing the same pictures, especially agreeable to young people by means of added attractions.

Our manager we found willing to listen to this proposal—revolutionary as it sounded—provided we could prove it would pay. He was willing to give our suggestion a trial because we had enlisted the interest of the Board of Education and been granted permission to advertise fine pictures to school children—a favor he had often asked and been refused; churches had responded to our appeal to boost the good pictures. He began to see that we were really trying to be spokesmen for the intelligent public and not merely expressing our pet prejudices. Everything we did helped him and we had never tried to run the theater or reform it. So much gained the second year.

The following fall was set for a month's experimental trial of the plan. Every feature which was to appear on the program for Friday and Saturday was submitted to us for approval and endorsement. When we didn't approve, the feature was eliminated. Short features were also subjected to our scrutiny and endorsement to make

the program good in all details. The Saturday afternoon matinee was the center of our active endeavor to make it especially attractive to the Juniors. They were to see exactly the same program the grown-up saw Friday night and Saturday night, but Junior Matinee had some things that no other program offered. If you went at night you missed it.

The Junior Matinee Committee put on a Party or Surprise which changed every week and was kept a secret. This surprise feature was especially selected talent from the town, mostly Juvenile, although a nature expert who talked about and showed snakes proved a most popular number. Extra educational pictures were added to the matinee and these also proved popular. The Kiddie Frolic, added later in the year by the management was the final evidence—if we needed any—that the matinees were a tremendous success in the box office.

For seven months we worked with our manager, selected or O.Ked programs, sponsored them to the public and watched the matinees grow and grow until when we closed in May the Junior Matinee would hold its own with a big Field Day meet and record a big house.

After a summer's rest the Junior Matinee Committee is again hard at work, finding an increased and hearty cooperation from our manager the same keen response from the talented young people in offering their services, and—strange as it may sound—practically no criticism and no complaint from a happy week-end movie going public.

The advantages of the Family Week-End Program with its Junior Matinee, as we see them are—first, that it answers a need in our town. Secondly, it performs a distinct social service in at least one line of human interest by offering a common entertainment interest for all the members of the family. Moreover the week-end Family Program is a comprehensive project. We have asked the community to come in with us and help us make the theater a community center of film entertainment for everyone to enjoy and they have responded gladly.

Our manager, in whose hands is the running of the matinee and with whom we share no financial recompense has been entirely won over to the project and is as actively interested in Family Programs as we are. This I think is our proudest achievement.

While this work in the theater is only one of the diversified paths that the Better Films Committee has laid out for itself, our Week-end Programs are affecting a large number of people every week. On an average one thousand attend the Junior Matinee alone. Although we do not aim to plan or sponsor programs of

(Continued on page 11)

Juniors' Matinees Committee Meets in New York City

THE first meeting of the Juniors' Matinees Committee of the National Board was held on April 26th. It was called originally as a meeting of the Resident Committee but fortunately three members of the Advisory Committee and one of the Field Committee, living nearer New York than others of the Field Committee, were able to be present. Those in attendance were Mrs. Harriet Hawley Locher, Washington, D. C., Director of Public Service and Education, Stanley Company of America; Mrs. Walter Willard, Philadelphia, Chairman of Motion Pictures, State Federation of Pennsylvania Women; Mrs. F. W. Clark, Albany, Chairman Albany Junior Entertainment and Film Guide; Mrs. Dudley Van Holland, Chairman of Motion Pictures, New York City Federation of Women's Clubs; Mrs. Florence Prevost Clarendon, New York, Chairman, Better Films Committee, New Netherlands Chapter of D. A. R.; Mrs. Harry G. Grover, Rutherford, New Jersey, President Rutherford Better Films Committee.

Mrs. O. J. Gurwell of the affiliated Cleveland Cinema Club who was visiting New York City at the time was a guest. Appreciation was expressed at having Mrs. Gurwell take part in the consideration of the work which is more effective as it interests more people, and she has had valuable experience in better film work from her long association with the Cinema Club. Other guests were Dr. Francis D. Tyson, Professor of Economics at the University of Pittsburg and a member of the Better Films National Council and Mr. George J. Zehrung, Director of the Motion Picture Bureau of the Y. M. C. A.

The meeting was in the nature of a Luncheon Conference taking place at the Brevoort Hotel in New York City. The purpose of the meeting was for the discussion and further formulation of plans of the Committee and for action on the basic list of pictures compiled from films selected by the Review Committees of the National Board for the juvenile audience and used by one or more members of the Juniors' Matinees Committee.

This newest Committee of the Board representative as it is of various organizations, groups and localities helps to make more widespread the function of the National Board as a clearing house for information and service on children's pictures. We shall be glad to hear from all sponsoring or interested in junior matinees and we will gladly send to those interested the list of pictures which is the Committee's working list, as the Committee is anxious to have the judgment of all those working with pictures for young people.

In the evening the visitors were, through the courtesy of Warner Brothers, guests at the opening of their newest Vitaphone picture, *Glorious Betsy*. Those who remained in New York attended the review

meeting of the General and Exceptional Photoplay Committee on the following afternoon which had been arranged as a special showing of children's pictures as of interest to the members of the Juniors' Matinees Committee. The pictures shown were *The Doll*, an Ufa production and three short subjects in the new series of Folk Tales of Mankind entitled *Baron Munchhausen*, *Hiawatha* and *The Frog Princess*. This series produced by Peroff Pictures is planned to take the outstanding legend, saga or fairy tale of each of the different countries of the world, and produce them in the technique of the country from which they are taken.

THE Miami (Fla.) Better Films Council is the newest affiliated committee of the Better Films National Council. The important work of juniors' matinees has already been made a part of its activity. A report received this week announces a series of 10c matinees for children of the grade and junior high school which will be sponsored by the Council. Cooperating organizations are the Parent-Teachers' Association and the city Department of Recreation. The picture used to launch these special performances was *The Magic Garden*, this film has been endorsed by four members of the Juniors' Matinees Committee of the National Board, the matinees therefore are being started with a favorite subject. Mrs. Porter Langston is chairman of Juniors' Matinees. Mrs. Langston brings experience to the work, as several years ago she was actively interested in the Better Films Committee of Atlanta, Ga., where she lived at that time. Mrs. David D. Koger, the president has accomplished much in securing a wide membership in the Council, thus making it truly representative of the city and also in getting the cooperation of the exhibitors. As secretary, Mrs. J. W. Corrington has charge of the Photoplay Guide and she has entered into the new work with enthusiasm. We look for great things from this affiliated group, for as Mrs. Koger says, "The people are so alive to the interest of their city and so responsive to anything worthwhile, but that is the spirit here in Miami".

THE Better Films National Council is pleased to announce that two members have been added to the roster of the Council. They are Mrs. Piercy Chestney and Mrs. Frederic Irving Mosher. Mrs. Chestney, president of the Macon (Ga.) Better Films Committee is among those good friends of the National Board who have come a long way to attend the Annual Conferences of the National Board, and she has also contributed most ably to two Conference programs. Mrs. Mosher is state chairman of motion pictures, Maryland Federation of Women's Clubs. She not only brings to the Council enthusiasm and understanding regarding motion pictures, but she is representative of a large group of women in her work as a state officer.

Flag Day, June 14th, Picture Suggestions

BETTER FILMS COMMITTEES conducting children's performances through the summer months will find these pictures quite appropriate for their Flag Day tie-ups. Since most Juniors' Matinees have as a part of the program the salute to the flag, these picture suggestions may be helpful for year-around use but especially so for Flag Day as well as Memorial Day and Independence Day, other celebration days in the offing, which lend themselves to special observance of interest to children.

BETSY ROSS—5 reels—The sprightly Quakeress, who at Washington's personal request, made the first American flag. Herman Ross Interprises, Inc., 729 7th Ave., New York City.

THE FLAG—2 reels—Enid Bennett, Francis X. Bushman—Interesting technicolor picture of the traditional story of Betsy Ross making the American flag for General Washington. Metro-Goldwyn-Mayer Corp., 1540 Broadway, New York City.

GLORIFYING OLD GLORY — 2 reels—Depicts manner of showing full honor to the American flag. H. O. Davis Film Exchange, 106 South Hudson Street, Oklahoma City, Oklahoma.

HATS OFF—1 reel—Review of the history of the flag with a lesson in flag etiquette. Edited Pictures System, Inc., 130 West 46th Street, New York City.

OLD GLORY—1 reel—Story of the evolution of the American flag in natural colors. Standard Film Service Company, 600 Film Building, Cleveland, Ohio.

THE STORY OF THE STAR SPANGLED BANNER—2 reels—Highlights in the career of Francis Scott Key and events leading to the writing of the national anthem. Pathe Exchange, Inc., 1600 Broadway, New York City.

Those wishing to know of more pictures suitable for patriotic occasions can learn of them through the American Historic and Patriotic Pictures list compiled by the National Board.

Family Programs

(Continued from page 10)

interest only to the child, still the two hour program offers in its first half quite enough screen entertainment for the young child and within his comprehension.

Lastly, we feel that our Week-end Programs are of value in educating parent and child to look for young people's entertainment in its rightful place—namely Saturday afternoon and not during the school week at night.

Altogether, the Rutherford Better Films Committee has a satisfaction in this its contribution to a better community life which far outweighs the time, the thought and the effort expended.

BETTER FILMS SERVICE

ARE you interested in knowing which are the better motion pictures, the ones worthy of your patronage, and, from a source of pre-lease review, results of the findings of 250 volunteer review members?

THE NATIONAL BOARD OF REVIEW MAGAZINE issued monthly, will give you this information currently through its Exceptional Photoplays and Selected Pictures reviews. It carries also articles of general interest on motion pictures. **\$2 a year.**

The selected pictures of the year are accumulated in the annual **Selected Pictures Catalog.** 25c.

Many feature pictures have especial interest for specific occasions, and these pictures supplemented by the best in non-feature or educational films, are compiled by the **Better Films National Council** into various helpful lists for program building.

Selected Book-Films	10c.
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For communities wishing to organize their local activities into definite groups for the promotion of the better films movement there is available the **Motion Picture Study Club Plan.**

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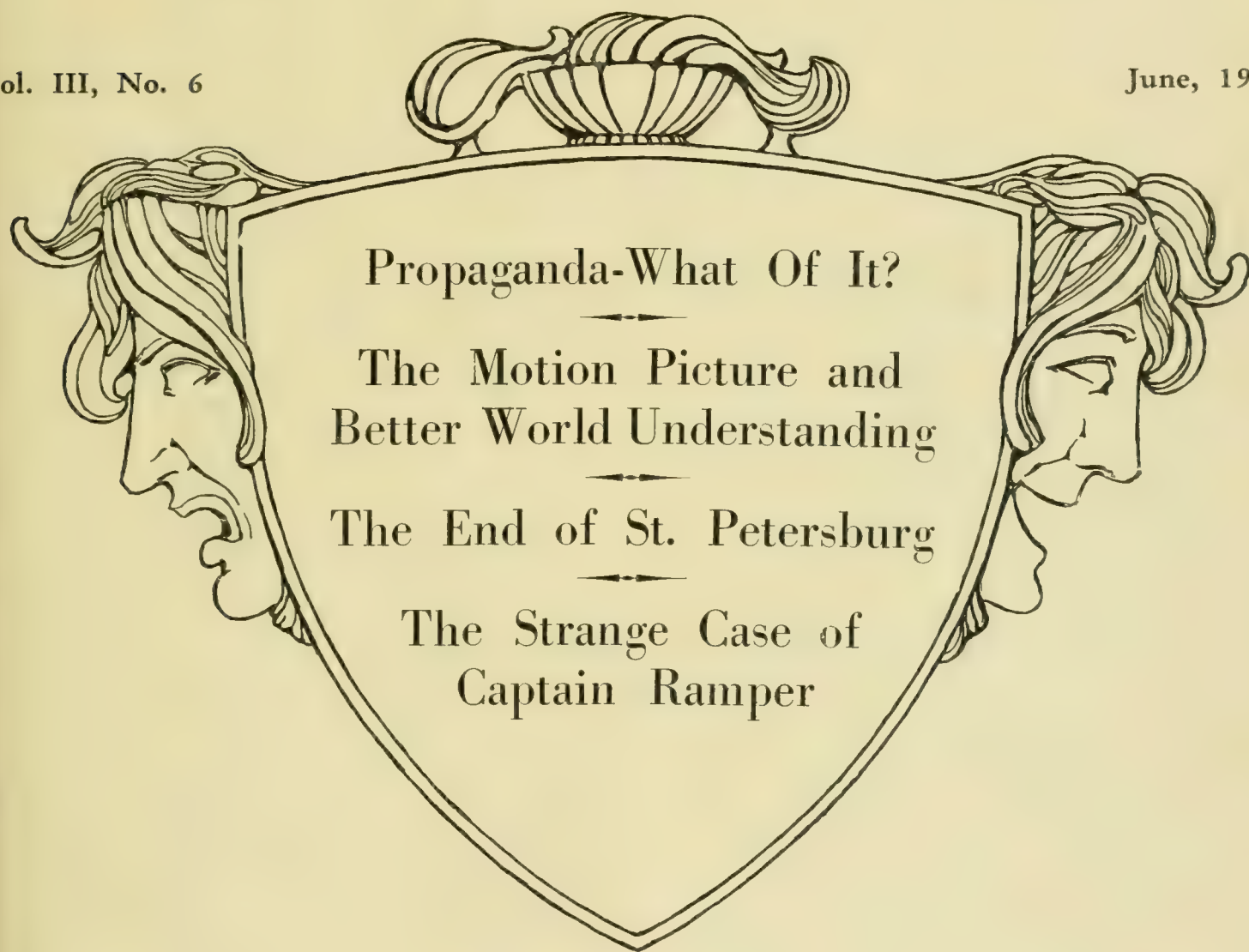
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(Combining "Exceptional Photoplays," "Film Progress" and "Monthly Photoplay Guide")

Vol. III, No. 6

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Contents for June, 1928

Propaganda—What Of It?.....	3
The Motion Picture and Better World Understanding..... <i>Dr. John Herman Randall</i>	4
<i>Exceptional Photoplays</i>	
The End of Saint Petersburg.....	7
The Strange Case of Captain Ramper.....	9
<i>Selected Pictures Guide</i>	11

FEATURES

The Big Killing	The Lion and the Mouse
The Canyon of Adventure	The Magnificent Flirt
The Cop	The Man Who Laughs
The Dragnet	The News Parade
The Fifty-Fifty Girl	Phyllis of the Follies
Hangman's House	Steamboat Bill, Jr.
Harold Teen	The Street of Sin
Hell-Ship Bronson	Vamping Venus
Hello Cheyenne	Warming Up
Lady Be Good	The Yellow Lily

NON-FEATURE SUBJECTS

Bath Time	Pathe Review No. 24
Bunker Battles	Pathe Review No. 25
A Fair Affair	Pathe Review No. 26
Golden Fleeces	Sea Breezes
Lords of the Back Fence	Star Builders
Palace of Honey	Thar She Blows
Pathe Review No. 22	Tokens of Manhood
Pathe Review No. 23	The Wandering Toy

SHORT COMEDIES

The Campus Carmen	Follow the Leader
The Campus Vamp	The Patent Medicine Kid
Felix the Cat in Arabianatics	Stage Coached
Felix the Cat in Eskimotive	Tall Timbers
	The Wicked Kasimir

Better Films Activities.....	15
------------------------------	----

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Propaganda—What of It?

DR. HORACE M. KALLEN, a philosopher not without honor in this country, while talking on the subject of censorship at the conference of the National Board last January said that in the present state of economic and political differences between Russia and the rest of the world you could hardly expect a fair portrait of a Capitalist on the Russian screen or a fair portrait of a Bolshevik on the American screen.

We may profitably consider the same remark from the angle of propaganda since censorship is little more than propaganda in favor of certain individual or national prejudices. The American portrait of a Bolshevik would be distorted by our concern not to make him sympathetic; it would always contain an implied favorable portrait of a Capitalist. The same thing applies to the Russian portrait of a Capitalist. Behind the protest against propaganda just as behind censorship there lies the element of fear. Certain ideas must be kept taboo.

At the same time we like and approve of propaganda which is in favor of ideas that enjoy our sanction and often we do not even recognize that this is propaganda. It does not occur to us that the story of Paul Revere was propaganda subversive of the established order and would be looked upon as such today by any government facing political unrest. We happen to believe in Paul Revere's rightness. When the propaganda happens to be to our liking we grant its premises; otherwise we do not grant them. Most of us would back up our military authorities in suppressing any Paul Revere turning loose among the Philipinos.

There has recently been a revival of panic about the propaganda being thrown upon our screen by foreign films. *Potemkin*, *Czar Ivan the Terrible*, *The End of St. Petersburg*, *Dawn*, all fell under darkest suspicion. In all these cases the element of fear played an important part; fear of communism, fear

of discontent, fear of a recurrence of the old war animosities.

A strange thing seems to happen to those who are seized with this propaganda panic. A whole section of their previous knowledge and faith seems to disappear. They conceive of propaganda as something final and irresistible. The thought that people may have at least ordinary powers of resistance against propaganda, that they may weigh, criticize and reject its distortions and exaggerations no longer occurs to them. They betray a lamentable doubt of the value of our educational system and of the worth of the forms and institutions of our society. (Since when are we all as weak as straw, as fragile as glass?) Their suspicion of propaganda rapidly attains a morbid growth until they see propaganda in everything. But when you begin to see propaganda in everything you no longer see anything.

To their ancient fear and distrust of pictures a new fear is added. The censor and the propaganda sleuth achieve a perfect union. For they gather their inspiration from the same distorted psychology of unreasoning fear which now seeks to suppress not only certain emotions, but all ideas as well as they appear on our screen.

We have no doubt that pictures will survive this newest handicap. But it is a serious matter nevertheless. For pictures, more pliantly and more convincingly than any of the other arts, can embrace the world of actuality and of ideas within their domain. On the screen every race and creed can speak for itself. It can state its case as well as overstate its case. It can glorify itself and indict itself. Yes, it is getting dangerous to go to see a motion picture. You may learn something. You may be disturbed. You may have to revise some of your ideas. But it is also dangerous to live, to have far reaching contacts with the world. At bottom life and art are inseparable.

The Motion Picture and Better World Understanding

By DR. JOHN HERMAN RANDALL

The motion picture is no longer considered simply as a popular medium of entertainment but as such its possibilities as an instrument for creating and extending principles of belief and action are being recognized. In no field, by reason of its universal appeal, can it do more for good or ill than in that of world understanding. It was a gratification to find that an organization like The World Unity Foundation had given thought to the motion picture and the opinions expressed by Dr. Randall, its Director, were heartily greeted by those who heard him at the last Conference of the National Board. These opinions because of their timeliness are given to our readers.—

EDITOR'S NOTE.

ALL intelligent men and women today, are agreed that the fundamental need of the world is for a better understanding that shall mean the conquest of the ignorance and the banishing of the prejudice that now exists between races, nations, classes and creeds. Where we do not agree is as to the method by which this understanding is to be achieved. The World Unity Foundation that I am privileged to represent has no particular panacea or nostrum to offer as the cure for all the world's ills, but it is profoundly interested, as an educational enterprise, in the work of bringing about this better understanding through the overcoming of prejudices and also by helping men and women everywhere so to revise their thinking about the kind of world into which we have come, that it shall be brought into harmony with the generally accepted knowledge of today. The simple fact is that, thanks to modern science and also to our industrial civilization, we are living today in a new kind of world that has never existed before, a world so new that only a few of the people in this or other countries have begun to appreciate or understand its real nature, its actual problems, and its imperative needs.

The moving picture, which confessedly has such a tremendously wide influence on young and old alike, may become one of the great adjuncts in this education that is so needed today if we are going to overcome the obstacles and difficulties which lie immediately in the pathway of the progress of humanity. When Mr. H. G. Wells said, "It is a race today between education or catastrophe", he was not thinking of conventional education—reading, writing and arithmetic; he had in mind this particular education

as to the new kind of a world into which we have come. And when John Dewey, our outstanding American philosopher, makes the statement in his last book, that "the great need of today, is not so much for new institutions, for new machinery, or for new organizations, as it is for an awareness of the new relations into which we have come on this planet", the especial kind of education that is primarily needed if we are going to attain this better world understanding, begins to be clear.

I think we shall all agree that there are certain things that need to be done. Just how these things can be done in the moving picture industry I do not know. It is a matter of judgment and technique. They who are the experts and understand the technique as I do not can answer that. It is certain also that if we are going to succeed, through the assistance of the moving picture industry, in achieving this better world understanding, there are some very definite things that must be eliminated.

All that tends in any way toward the disparagement of other races than our own must be resolutely omitted from the screen. Everything that would suggest the pseudo-scientific conception of the "superiority" of the Nordic race and the "inferiority" of all other races, must be refused a place in the pictures. As intelligent people, we know today that there is no scientific basis whatever for any such conception. What we have are superior individuals in every race, and inferior individuals in every race, but the words "superior" and "inferior" do not apply to races as such. So that everything in the picture that tends to disparage any race, or groups, living on this planet needs to be eliminated, by leaving out all invidious comparisons between those of different races.

The most fundamental emotional force in public life today, according to Professor Hayes, of Columbia University, is modern nationalism,—that is, nationalism in its most intense and selfish form. It is this type of nationalism that afflicts all the peoples of the earth today and that is barring the way to World Peace. Even here in our own country it is so dominant that it tends in many of our pictures to draw these usually indirect and subtle,—not open or frank,—comparisons between the American people and the people of other nations. This is one of the great obstacles, keeping the world from a better understanding and truer spirit of co-operation.

The belittling of other nations in any form, or the magnifying of our own excellence or wealth or power, at the cost of other nations, should be eliminated from the screen.

Then, certainly, we are agreed that we ought to eliminate everything that makes our "enemies", either of yesterday, or of today, or of tomorrow, more "atrocious" than ourselves. We know today that atrocities are common to all people in war times, that no one people is any more guilty of these terrible things than is another people, if the conditions are those of war. All this sort of thing needs to be eliminated, by omitting all that gives to modern war the spirit of romance and glamour, or that gives to "our side" all the virtues and depicts the "other side" as possessing all the vices.

Following 1918 there was a falling off of the war films, naturally the war film was not very popular just then. In a marked way, however, the war film is being revived today, and especially in England. I have read articles in respect to the reproduction of old war films and the production of new war films in England during this last year, 1927. I do not think in this country we have begun yet to work along this line; but with world conditions as they are, it is only a question of time when the same pressure will be felt here in the United States to reproduce the old war films or to create new ones. The conditions, according to our soberest-minded students of world affairs today, are ripening for another world war. There can be no question about this, if present conditions and tendencies remain unchecked; and we shall see, as we are seeing already in England, this attempt, by the use of the war film, to inflame the military mind or arouse the military spirit among the rank and file of the people generally.

To sum it all up, if the motion picture is to play the part it might in achieving better world understanding, it can only be by eliminating everything that appeals to prevailing prejudices, or that is calculated to arouse hatred or bitterness or resentment, of people against people, or class against class, or race against race.

I would like to call attention also to some of the positive things that it seems to me might be done. Whether the conditions of the industry will make possible the doing of these things, once again I cannot say, but at least, as an outsider, it seems to me that there are possibilities along these lines. In the first place, the motion picture might be used for showing still more effectively how science, through the multiplication of the means of communication between peoples, has annihilated space and made of this planet one little neighborhood. Every scholar knows this to be true. Railroads and steamship lines, telephone and telegraph, radio and aeroplane,

have simply annihilated space. We are no longer separated by "distance", as nations and races. We are living today on this planet in one single community. The trouble is that we have not yet created the community spirit as applied to the world. Somebody has figured it out mathematically, that in the last fifty years, thanks to science, our planet has shrunk from the size of a football to the size of an English walnut. We are living today in this circumscribed area that we call the "world", but we are living in it with all the rivalries and jealousies and resentments and hatreds which the last century has created between races and nations, and the menace of the future lies in this critical situation, which the 20th century confronts.

Now it seems to me that there are possibilities in the film for showing in a convincing way, how modern science has brought us together into this one neighborhood, how space has been annihilated, how the world has become physically one unit. The same thing could be shown economically,—how the world through our industrial civilization, and the extension and building up of international trade and commerce, is fast becoming an economic unit. It could be shown by the film how the various peoples of the earth are already internationalized economically. Fifty or seventy-five years ago, in practically every country, the basic business was agriculture. Today nations have become specialists; some nations furnish the food supplies, produced by agriculture, to the industrial nations; while in turn the industrial nations that were formerly agricultural, are furnishing the manufactured articles, clothing, shoes, and all other manufactured products, to the agricultural people. This simply means that we have become specialized as nations and peoples, and as a result, all nations are today mutually interdependent upon one another. Our interests as nations are no longer separate, but mutual interests. We are economically internationalized today, but as yet very few people realize it.

When you take into consideration the fact that in 1927 alone over 1,500,000,000 of American dollars were put into foreign investments and securities of all kinds, and when, as the *New York Times* showed recently, we have between five and six billion dollars invested in the Latin-American countries alone, while the official figures from Washington reveal that our total investments as a people in all foreign lands amount to between twenty-five and twenty-six billions of dollars, it simply means that we are already bound together, inextricably, as different races and nations, by this vast network of economic relationships.

I cannot tell you just how this could be made clear through the motion picture; but if in some dramatic way these facts could be brought before the people, it would help them to see how foolish and absurd it

is, to say nothing else, for nations and peoples to continue to live in the old spirit of hatred, and bitterness, of jealousy and war.

Then we ought to be able to show by the moving picture the contributions that other races have made to civilization. Take, for example, China. How many people realize the many different valuable things that have come to us from China, the many ideas that civilization has received from China, the many important inventions and discoveries the Chinese people have made? And the same is true, to a greater or less extent, of all other peoples.

There is a tremendous opportunity for showing that every race and every people, even those that we here in the West are inclined to feel are "backward" or "inferior", have each made their own unique contribution to civilization; and in this way they are all mutually related one to the other, and all are under real obligation to each. Thus it is possible to make clear the like-mindedness of peoples of different races and nations, to picture the same fundamental stuff of human nature of which all are made; and also, through different films, to show the differences, where there are differences, in temperament or in character or race, and to point out how all these differences as well as the likenesses have contributed toward the general cultural life of mankind.

One of the strongest prejudices, and the deepest seated, of today is the religious prejudice, and we shall not get very far toward better understanding, or world unity and co-operation, until we can create a more universal spirit, one far less sectarian and partisan than at present, is expressed in the religions of the world. The recent film *The King of Kings*, built upon the idea of setting forth dramatically the New Testament narrative of the life of Jesus, furnishes a suggestion that might have a wider application. Why could not the same thing be done with the life of Confucius, and Buddha, and Zoroaster, and Mohammed,—these great prophets of religion, as they have appeared at different periods of human history? In this way people might be led to see that the same essential spirit, the same fundamental ideals and principles, underlie the lives and teachings of all these great prophets of religion from the very beginning. And then, let them draw their own conclusions as to the essential unity underlying all the religions of the world. It seems to me that there are great possibilities along this line in the direction of minimizing religious prejudices.

There are also immense possibilities educationally for showing what modern warfare involves and what it means. I understand that the Germans have a number of films in the negative that were taken during the war by German operators, films which reveal the horrors and suffering that modern warfare involves to an incredible degree. These films have not yet

been produced, as I understand it, because of the horrors and realism that they contain. But if, instead of picturing war with all the old romance and glamour that we know no longer exists, there could be wisely prepared educational films that would show what modern warfare really means, and what it must inevitably involve, it would be a wonderful help toward the achieving of world peace.

The Soviet state of Russia, I read only the other day, during this last year 1927, has produced eight films treating various phases of war. From the description, I gather that these are purely educational films for domestic use in Russia, tending to show exactly what modern warfare means, and what it really involves for the nations and for the world as a whole. Along this line, there is a tremendous opportunity for the motion picture to become a great educational power in all countries to better world understanding and peace.

It seems to me that the motion picture has done a great deal in many ways to make the world itself, and all parts of the world, more real to people. Take the pictures of other countries, of out-of-the-way places, and of other peoples; or take the recent pictures depicting Lindbergh's flight, or the news reels which bring the events happening in all parts of the world vividly before the motion picture audiences. All such pictures exert an indirect influence toward this same great end—a better understanding, the breaking down of prejudice, the doing away with the ignorance that separates races and peoples from one another.

There are, however, immense possibilities along the line of the particular education needed today, that have not yet been touched; and in the very critical situation that confronts the world, if the powers-that-be could only see the opportunity presented by the motion picture to help create a better spirit,—a spirit of good will and understanding and mutual respect of people for people and race for race,—it could become one of the greatest powers in the educational work that is being carried on today through so many organizations, and it could do this without losing either its dramatic or artistic qualities.

IT is reported in Italian papers that delegates from the League of Nations, have arrived in Rome to install an International Film Institute in Italy. This institute is to centralize all documents pertaining to artistic study, education and propaganda by films, and will have its head office at Villa Borghese, Rome, in the very near future. This centralization it is said has been needed for a long time. The film documents to be included are at present spread over all the world in different capitals. Not even a central list of these documents is available.

EXCEPTIONAL PHOTOPLAYS

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A department devoted to an impartial critique of the best in current photoplay production. Each picture before being listed, is thoroughly discussed by a volunteer committee composed of trained critics of literature, the stage and the screen, who are the sponsors of this department. The printed reviews represent the combined expression of this committee's opinions. The reviews aim to convey an accurate idea of the films treated, mentioning both their excellencies and defects, in order to assist the spectator to view the productions with increased interest, appreciation and discrimination. The reviews further try to bring to the attention of the reader of special tastes or interests, or of severely limited time for recreation, those photo-plays which genuinely contribute to the art of the screen.

SECRETARY AND DEPARTMENT EDITOR

ALFRED B. KUTTNER

The End of St. Petersburg

Directed by W. J. Pudovkin
Photographed by A. Golownia

The Cast

A Peasant Alexis Davor
His Father Peter Petrovich
His Wife Olga Korloff
His Mother Anna Baranowska
A Worker Paul Petroff
His Wife Katrina Kaja
Factory Manager Natan Golow
Capitalist W. Obelensky
Kerensky Serge Alexandrowski
Field Marshal Feodor Varvarow

Original screen story by Natan Zarchi

THOSE who are claiming that the motion picture is the most powerful medium for expressing the world of today, have another example to point to in the latest film to come to us from the Russians—from the same studios of Sovkino that produced *Potemkin* and *Czar Ivan the Terrible*. Of the three films *The End of St. Petersburg*, as a ribbon stamped with cinema dynamics, will be thought by many to be the most impressive.

The End of St. Petersburg stems from *Potemkin*, but branches farther. Like *Potemkin* it raises the question as to which, between this type of film and the type of *Czar Ivan*, approaches closer, artistically speaking, to the thing the screen in its dramatic aspect should concern itself with—whether it should reveal life, in the drama-structure of the stage play, through the dynamic visualization of characters pursuing or pursued by fate, or, as absolutely distinct from the theatre, through the dynamic depiction of forces where mere character movement is subordinated to the representation of tidal elements that all but drown the individual forms of men. Perhaps, because *The End of St. Petersburg* combines both types, humanizes the machine more than does *Potemkin* and wraps all mankind in the folds of fate more than does *Czar Ivan*, the chief justification is to be

found for calling it the superior film of the three, the most powerful in its attack on the core of the emotions, the furthest along on the path to terror, beauty and truth. And in this direction no film yet produced has exceeded it.

Yet this is strange, for the picture embodies to the furthest degree the theory of art as a social utility which seems to be the aim of present day Russian creators. It is gospel of their social order. *Potemkin* and *Czar Ivan* might quite possibly be propaganda for the Russian people—the latter a warning of what return to the Czars would mean, the former a terrifying reminder of an event that left a memory of oppression and flame. Both were recreations in terms of legends and therefore to be filled in by the imagination in order to make them real. But *The End of St. Petersburg* is fresh from the palette of experience, it is a record of passions not yet faded from the hearts of those who made the picture, it is a proclamation to the world of those passions and an acknowledgment of the whirlwind they caused, and it is a manifesto of belief in their righteousness.

Confronted with this picture, those who animadvert on propaganda—especially the brand put out by the Soviets—have now the opportunity to weigh its dangers, to ask themselves if revolutionary partisanship is menacing to those parts of the world where revolution does not exist. Sober-minded reflection on *The End of St. Petersburg* is likely to teach the conclusion that, for all its scenes destructive of the reputation of the Czarist regime, for all its titles solidifying the Soviet theory as it pertains to Russia, it is probably the greatest preachment against war yet delivered from the screen, just as it is the most forceful argument, in its intellectual as well as emotional appeal, for man's brother feeling for man. For hatred is here washed away in the flood of defilement, misery and fury, and the pale dawn that rises over the sad splendor of the trampled city shows men only in their loneliness and desolation, weary at the beginning of a new road. It is a light tinged only with that fragile brightness that is symbolic of the universal hope for better things, in this case all but fearfully felt.

Though it be overburdensome, the propaganda of the picture is strangely enough not wholly inartistic, possibly since it springs both as a need and a creed from the very chaos of the historical circumstances which are so powerfully and convincingly presented. However that may be, it fades from view in the explosive, terrifying and beautiful flower of the film's achievement as a well-nigh perfect thing of pure motion picture representation—a thing that rises, grows, and shimmers with colors of smoke, blood, steel, flying clouds and foaming heart-beats in a pattern and convolution of images tendrilling from the soil of life



Alexis Dargatzis as a Peasant in "The End of St. Petersburg"

itself and plucked by the artist's hand to be held as a trophy—enduring as long as the film it is printed on endures. For what Carlyle's French Revolution did in words *The End of St. Petersburg* does in cinematics.

Beginning with the St. Petersburg of Czar Nicholas, and the oppression of the workers by the aristocrats and capitalists, the action joins swiftly to the entrance of Russia into the World War, centering in a munition factory where the men are driven to the last gasp to supply the ammunition by which lives are to be taken and fortunes reaped. The war draws off the revolutionary fever of the oppressed workers into the channels of patriotism. The soldiers are recruited and marched, prisoners and agitators are thrown into the ranks. The factories grind on. The

workers sweat. The privileged classes batten on their labor. At the front the soldiers fall—on the one side the soldiers of the Czar, on the other the troops of the Kaiser. All is horror, waste. And the social order behind the lines still remains heedless, cruel, greedy. At last the fury of the workers breaks. The Czar is forced out. Kerensky rises to lead the new government, to lead the troops again into battle, playing his role of puppet to the old regime of aristocrats who hail him as savior. But the fire has started. The soldiers revolt and march on St. Petersburg. There they join their comrades, and the city is bombarded and captured. In the shadow and amid the splendors of the surrendered Winter Palace, soldier, worker and peasant meet exhausted to contemplate the future, to begin the work of the new order.

The film is panoramic rather than focused as was *Potemkin*. But each sequence is so extraordinarily condensed, vivid and emphatic, that when chained together in an even drive of dynamic images, the whole creates a sensation of exhaustion similar to the emotions of the masses depicted—the exhaustion of completing an immense experience of events. More than in *Potemkin* our sympathies go out to individuals, we are liberated at moments from the whirl and fury of crowds and from the things of iron that surround them like a cage. Some of the acting is utterly moving—it is not acting, like much of Russian histrionic art, it is the spectacle of experience, human, truthful to the last degree. The character of the boy who becomes a revolutionary leader in the army, of the woman bearing with unyielding fortitude the malice of the slums, of her husband, the factory worker, heroic in his urge to overthrow oppression—they live in the memory and make a story shrouded in the smoke and crashing dust of the cataclysm.

Nowhere has there been a flight of the camera such as went into the making of this film, such sheer power of pictures, circling, soaring and dipping to strike kinetically at the nerves.

Patterns of steel, cranes, jagged edges of iron, hot metal whose fumes float past battered, stoical faces; long fields grey with the white disastrous clouds driving over them; the furious bourse, men gambling for the spoils created by sweat, starvation and anguish; the madly waving flags of a city sending off its armies to war, a thousand banners fluttering along the balconies beneath the glorious cornices lined with the colossal statues of the nobility; these statues, always photographed gigantic against the little figures of tired, bewildered men and women in the streets—great height, great depth, and ever the sense of the depth rising to absorb the height; the utter horror and misery of the battle shots—mud, slime, pools, all gray and sucking, with a body like putty sinking here and blobbing up there—no glorification, just the hideous thing itself, a nightmare of reason; the

fine dusk and night shots of troops moving back on the capitol, silhouettes of guns waiting to fire, the first sputtering of machine guns, the huge equestrian statues beginning to fall; and finally the superb and deeply moving sequence where a woman moves through the conquered streets among the soldiers giving them cold potatoes from a tin pail, which emptied she carries up the staircase of the palace, between the ornate walls laden with marble and fresco.

It is realism intense and something more; the art of the motion picture lives in this film.

(Produced by Sozokino. Distributed by Hammerstein Attractions.)

The Strange Case of Captain Ramper

Directed byMax Reichmann

Photographed by { Friedrich Weiman
Herbert Korner

The Guest

Captain Kemper *Paul Wegner*

Zizi Mary Johnson

Chocolate Kurt Gerron

Fredy *Georg D. Gurtler*

Dr. Barbazin.....Hermann Vallentin

Strange Doctor.....Hugo Doblin

The Captain.....Raimondo van Riel

The Thick One.....Harry Grunwald

The Thin One.....Max Schreck

The Old One.....Plotz Larell

The Giant.....Georg Schmieter

The Ship's Boy.....Karl Ballhaus

Original screen story by Curt J. Brown

THE Strange Case of Captain Ramper is based upon one of those stories whose theme is a criticism of civilization by contrasting it with a primitive form of life and which employs a variety of modern pseudo-scientific theories instead of the simple, romantic "return to nature" which for a long time fascinated the disciples of Rousseau.

The instance is entirely modern. An air pilot, flying in the Arctic, is irretrievably lost for fifteen years. When at last the crew of a whaling vessel accidentally come upon him they are confronted by a strange being, apparently half bear, half ape. All human attributes seem to have been frozen or starved out of him; he eats fish raw and has lost all power of speech, howling like an animal when he hears the call of seals or polar bears. His body is covered with fur and his hands have become hairy claws.

If you grant the fictional liberties taken here the scenes of the discovery and capture of this strange creature are certainly startling. The terror of the crew before they succeed in subduing the mysterious marauder who seems to be endowed with superhuman strength is realistic enough and the pathos of the

creature's eyes when at last he is caged is genuinely moving. Returned to civilization the bear-man is sold to a circus and is taught to do a trained animal act with a young girl who apparently becomes genuinely fond of her monster.

When at last his submerged human attributes are discovered a committee of doctors and anthropologists take him in hand and restore his power of speech and memory until he becomes entirely human again. But now he looks around at the world we all live in and finds that it is not good. One swing around the night clubs and the criminal resorts of Berlin convinces him that though the Arctic ice may not be all that it is cracked up to be it is far better than the ways of men and their works. And so another critic departs from our midst without regrets. No denying that here is a bit of grim humor and a brave gesture.

If we start to make comparisons between the story and its picturization we find the values fluctuating sometimes in favor of the one and sometimes in favor of the other. A literary description of a man developing a protective covering of thick, hairlike fur to preserve him against the rigors of the Arctic climate, like any polar bear, may carry conviction under the lamp of our study. Thrown against the screen by the powerful lamps of the projection machine he impresses us as being merely a gentleman dressed in a shabby fur coat of collegiate pattern who, besides, has not had a hair cut for over fifteen years. The illusion does not hold because here the illusion carried out by words cannot stand the fierce



Paul Wegener as Captain Ramper

test of the camera which must always create an illusion of its own in terms of its own medium. But this defect is immediately compensated for by the graphic and convincing illusion which the camera creates in

picturing the desolation of the ice-bound wastes of the Arctic and man's helplessness in the face of such hardships. Instinctively perhaps our journalistically sharpened attention reverts to the present predicament of Nobile's Italian dirigible and to the unknown fate of so many fliers who have disappeared forever. The finding and capture of Captain Ramper by the crew of the sealing vessel, their first terror of the strange apparition and the pathos of the captive carry a similar camera conviction.



Paul Wegener and Mary Johnson in "The Strange Case of Captain Ramper"

The Strange Case of Captain Ramper has the distinction of a novel and up-to-the-minute plot plus a powerful interpretation by Paul Wegener and a sardonic criticism of our jazz mad civilization which will strike home with many spectators.

(Produced by Defu Productions. Distributed by First National Pictures, Inc.)

The lives of the vast majority of the people are cast upon a background of sameness and routine. Perhaps that may be unavoidable. The world's daily work has to be done. But all the more reason and need for opening up, for making readily and accessible and for cultivation those pastures where beauty and inspiration and emotional satisfactions may be gathered by all.—OTTO H. KAHN.

THOSE who have pioneered in the Little Theatre movement of the screen have become enthusiastic over the present recognition being given to the motion picture as a medium of artistic expression. Mr. John Milligan who is the manager of the Little Theatre of the Motion Picture Guild in Washington, D. C. has the following to say in a recent issue of a Washington paper.

"Only ten short years ago any one who dared to suggest that the motion picture might have possibilities as a new art form would have been derided. 'The movies are still in their infancy,' was the watchword, and the gangling industry was besieged by stern and self-satisfied critics who judged the merits of the new medium of expression solely by its output then, ignoring its possibilities. Today the lowly movie is rapidly achieving the orthodoxy of the drama, literature and the other fine arts. Like its sister arts, the cinema is being judged as an esthetic influence by its finer aspects, and not by the ordinary commercial product. Lovers of worth-while films even have their own theatres in which the best movies of the past and present are being shown. And the American Mercury, a stronghold of the film fundamentalists, has at last admitted in a recent issue that certain pictures have been works of art, and that the little film theatre movement controls the future destiny of the industry along this line."

ONE of the oldest and most historic churches in France has been turned into a cinema. It is situated at Montpellier, and it has had a very lively history. Built in 1562, it was partly destroyed during the siege of Montpellier in 1623. During the French Revolution it was sequestered, and later sold. Afterwards a printing shop was installed in the church, followed in recent years by a garage, but now a cinema has been opened in the building. The Father of Napoleon Bonaparte was originally buried in this church, before the body was removed to a church-yard near Paris.

A MOST striking recognition of the status of the cinema in modern life is just announced from Rome. Senator Cappico states that the Italian Government has offered to create at Rome, under the auspices of the League of Nations, but at Italy's expense, an International Cinema Institute. One of the purposes of the new Institute will be to study the use and advantages of moving pictures in all phases of modern life.



SELECTED PICTURES GUIDE

Review Committee

Consists of approximately 250 trained members representative of widely varied interests who volunteer their services for the review of pictures.

A department devoted to the best popular entertainment and program films. Each picture is reviewed by a committee composed of members from the Review Committee personnel. Their choice of the pictures listed is based upon principles of selection developed through long study of what constitutes a good picture from the standpoint of entertainment value. The findings form a composite opinion of each committee's views and upon this opinion are based the short reviews and audience recommendations of the pictures appearing in this department. These reviews seek to bring to the reader an unbiased judgment of the pictures most worthy of popular theatre patronage and most helpful in program building for special showings of selected entertainment films.

"SELECTION NOT CENSORSHIP—THE SOLUTION."

Department Staff

ALFRED B. KUTNER
FRANCES C. BARRETT

Editor

BETTINA GUNCZY

Key to Audience Suitability

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classification.

*—Pictures especially interesting or well done but not necessarily "exceptional."

The Big Killing

Directed by.....F. Richard Jones

Featuring.....Wallace Beery
Raymond Hatton

Original screen story by Grover Jones

A COMEDY melodrama with good acting and amusing subtitles. Two mountain families who have had a life long feud, are finally united through the aid of a couple of ex-circus men hired by one family to shoot up the other family. Afraid of firearms they resort to different tactics and get the two families to agree to the wedding of the son of one family and the daughter of the other and thus the feud is ended. Wallace Beery and Raymond Hatton as the two ex-circusmen are very clever.

For the family audience including children.

(Paramount—6 reels)

The Canyon of Adventure

Directed by.....Albert Rogell

Featuring.....Ken Maynard
Original screen story by Marion Jackson

A ROMANCE of early California. The scheming Don Alfredo and his son are trying to get possession of their neighbor's property and to make his daughter the bride of the son. A handsome and dashing young American land-agent comes to the rescue of the girl and her father. He and his beautiful white horse join a band of outlaws in order to attain their help in saving the girl from a loveless marriage and her father from the loss of his land. Adventure and ro-

mance go hand in hand, and the young agent marries the girl. The picture is full of action and the horse "Tarzan" is lovely.

For the family audience including children.

(First National—6 reels)

The Cop

Directed by.....Eliot Clawson

Featuring.....William Boyd

Original screen story by Eliot Clawson

FIGURE out for yourself whether a rattling good cop picture isn't better than a crook picture. For a convincing cop story requires that the cop should go up against a crook worthy of his mettle. That means that a good cop picture includes a good crook picture. Our hero begins as a bridge watchman. Into his shack totters a wounded crook with the police hot on his trail. The crook returns the protection and care he gets by robbing the generous-hearted watchman. Sighing for a more stirring life the watchman joins the police force and runs into the crook. His superiors suspect him because they learn that he knows the crook who now is running a thieves' exchange against which it is hard to get any evidence. After a sensational hold-up of an armored truck the rookie cop is discharged but continues on his own and gets his man. The production values in this picture are good especially in the dramatic hold-up and in the final river sequence in the dark. Alan Hale and Jaqueline Logan give good support to William Boyd.

For the family audience including young people.

(Pathe—8 reels)

The Dragnet

Directed by.....Joseph Von Sternberg

Featuring.....George Bancroft
Evelyn Brent

Story by Oliver H. P. Garrett

A MELODRAMA of the underworld. Detective Dolan and his men clean up a hi-jacking gang, but have to release them for lack of evidence. Dolan is framed by the hi-jackers and resigns from the force. He is saved by a girl, who belongs to the gang and who admires him for his strength and courage. The gang is

later captured and Dolan and the girl are married. Bancroft is good as the fearless detective and the picture is well acted and directed throughout.

For the family audience including young people.

(Paramount—8 reels)

The Fifty Fifty Girl

Directed by.....Clarence Badger

Featuring.....Bebe Daniels

Original screen story by John McDermott

A COMEDY romance of a boy and girl who jointly inherit a gold mine. Each one wants to run it and finally in order to prove that the weaker sex is equal to the stronger, the girl makes a bargain with the boy that she will do the man's work and he the woman's work. Many difficulties develop at the mine and although the girl shows that she is a good sport, she is willing to grant to the man his mastery while she is willing to be only his wife.

For the family audience including children.

(Paramount—7 reels)

Hangman's House

Directed by.....John Ford

Featuring.....Victor McLaglen

Novel by Donn Byrne

CONNAUGHT O'BRIEN, an Irish class in love with Dermott McDermott, but obedient to her father's death-wish, marries John Darcy, a drunkard and waster. Citizen Hogan, soldier of fortune and member of the Foreign Legion, is trailing Darcy, disguised as an itinerant friar, in order to avenge his sister whom Darcy has wronged. Darcy offends every code of sportsmanship and honesty and finally tries to play Hogan foul in an impromptu duel. In the ensuing fight, Hangman's House, the famous castle of Connaught O'Brien's deceased father, known as the hanging judge, catches fire and burns down to the ground in spectacular fashion, engulfing the notorious Darcy in a flaming death. The heroine is now free to marry her girlhood love and Citizen Hogan returns to the Foreign Legion.

For the family audience including young people.

(Fox—7 reels)

Harold Teen

Directed by.....*Alan Dwan*
Featuring.....*Arthur Lake*
.....*Mary Brian*

Based on the comic strip by Carl Ed

HAROLD TEEN, the goofy high school white hope with the baggy trousers and the miniature headpiece has broken into the movies. We see him arriving at the new prep school in his very best idea of how a student should dress and act. And how he does act up! But he has come to let his light shine and somehow breaks into the school theatricals and makes the football team. If you follow the strip, you will like the picture and if you like the picture you may take to reading the strip.

For the family audience including young people.

(First National—8 reels)

Hell-Ship Bronson

Directed by.....*Joseph E. Henabery*
Featuring.....*Mrs. Hattie R. Lee*
.....*Noah Beery*

Original screen story by Louis Stevens

THE story of a sea captain who, because of a fancied wrong, takes his son away and brings him up to hate his mother. How the mother, after fifteen years, regains the love of her son and the understanding of her husband makes a strong, if not overly-pleasant, dramatic appeal. Noah Beery does much with the role of the hard-hitting, blasphemous Bronson. There are many scenes of ship life that are a bit revolting, but the film has been well done with some lovely seascapes and should appeal to those who like their brutality in large doses.

For the family audience including young people.

(Lumas—7 reels)

Hello Cheyenne

Directed by.....*Dan J. Van Doren*
Featuring.....*Tom Mix*
Original screen story by Harrison Diago

A FAST moving Western which departs from the usual cow rustling or bad hold-up man plot. Two telephone companies are competing to get their trunk lines into a new town and one of them is none too scrupulous about using unfair means to delay its rival. Tom Mix, as a wandering cowboy out of a job, comes to the rescue and helps the better company to win by his usual spectacular riding and ingenious stunts.

For the family audience including children.

(Fox—5 reels)

Lady Be Good

Directed by.....*Richard Wallace*
Featuring.....*Dorothy Mackaill*
.....*Jack Mulhall*

Musical comedy by Fred Thompson, Guy Bolton and George Gershwin

COMEDY-ROMANCE of Jack and Mary, a vaudeville magician's team.

The act has flopped, and the girl after a quarrel with her partner ties up with another partner in a dance act. Later she is stranded in a small western town near where her former partner is playing. She comes to the theatre and discovers that he is not doing so well with his new assistant. Stealing this girl's clothes she takes her place. Jack has learned that he loves Mary and that his act is no good without her and so they are happily reunited.

For the family audience including young people.

(First National—7 reels)

The Lion and the Mouse

Directed by.....*Lloyd Bacon*
Featuring.....*May McAvoy*
.....*Lionel Barrymore*

Play by Charles Klein

THE drama of a powerful and merciless financier, "Ready Money" Ryder, whose heart is finally softened by a young girl. Known also as the "Octopus", because of his great power and ability to reach out and crush those who are less fortunate, this man having made his best friend a supreme court judge, crushes him because he plays an honest game of politics. He holds the paper which will clear his friend's name from the suspicion which he has cast upon it. The daughter of the Judge, a young sculptress, returning from Paris learns of her father's ruin. She plots to enter Ryder's home and to steal the paper which will restore her father to honor again. In order to gain what she wants she is forced to tell Jeff Ryder, the son, whom she has met abroad, that she no longer loves him and she sends him away although her heart is breaking. Her cleverness and charm however, have won the heart of the mighty man of business and he asks for forgiveness of both the father and the daughter. The romantic story is well told by an all star cast.

For the family audience including young people.

(Warner—7 reels)

The Magnificent Flirt

Directed by.....*H. d'Abbadie d'Arrast*
Featuring.....*Florence Vidor*
Original screen story by Jean de Larosiere and H. d'Abbadie d'Arrast

A SPARKLING farce with the gay Paris night life as a background. A flirtatious mother goes thoughtlessly through life making herself notorious by her many adventures of the heart. It is only when her daughter falls in love with a boy, and his uncle, Count d'Estranges, one of her many admirers, refuses to have his nephew marry into her family that the mother realizes what she owes her daughter. A double marriage between the Count and the mother and the two young people brings the story to a happy close. The picture is entertaining and well acted.

For the family audience including young people.

(Paramount—7 reels)

*The Man Who Laughs

Directed by.....*Paul Leni*
Featuring.....*Conrad Veidt*
.....*Novel by Victor Hugo*

THIS picture is based upon Victor Hugo's famous story of Gwynplaine, a man whose face has been distorted into a permanent grin by means of an operation in his childhood through the machination of James II. Everybody bursts out laughing at seeing him and he becomes the chief attraction of a traveling circus where a blind girl performer falls in love with him. It turns out that he is the kidnapped heir to a Duke's title and presently he is brought to the English court and installed as a Peer of the realm. Here, too, pitiless derision and laughter follow him. A spoiled beauty of the court is fascinated by him and she becomes the blind girl's rival. Gwynplaine hitherto convinced that no woman who saw him as he really was could possibly fall in love with him, for the first time feels that he can honorably marry the blind girl whom he has always loved. Together they escape from the court to find happiness. This is an unusual film story filled with pathos and horror, and closely following the original.

For the family audience including young people.

(Universal—10 reels)

The News Parade

Directed by.....*David Butler*
Featuring.....*Nick Stuart*
.....*Sally Phipps*
Original screen story by David Butler and William Conselman

A UNIQUE idea of combining the newsreel with the dramatizing of a screen romance. A young man becomes a cameraman and is known as "Newsreel Nick". Given several difficult assignments to cover, he makes good and is then given the final test which is to get a picture of a well known millionaire who has a special dislike for cameramen. After following him and his daughter to Lake Placid, to Florida and finally to Cuba, Nick is instrumental in rescuing them from a kidnapping plot and is rewarded by the consent of the father to have his picture taken and by the love of the girl. Many thrilling adventures in the life of a daring news cameraman are packed into the picture. There are shots of Gene Tunney and other celebrities in the Florida scenes.

For the family audience including children.

(Fox—7 reels)

Phyllis of the Follies

Directed by.....*Ernest Laemmle*
Featuring.....*Alice Day*
.....*Matt Moore*

Story by Alfred Gregor

COMEDY-DRAMA of a man who has sworn never to fall for another Follies girl. He is the victim nevertheless of the plot of an ex-Follies girl who is married and a friend still in the Follies. Their plan to make him fall in love with

the married one is spoiled when he succumbs to the charms of the other, although he believes she is the married one. He is greatly over-joyed to find that she is single after all and loves him. Matt Moore who takes the part of the Follies girl's husband finds life very difficult keeping track of his wife.

For the family audience including young people.

(Universal—6 reels)

Steamboat Bill, Jr.

Directed by.....Charles F. Reisner
FeaturingBuster Keaton
Story by Carl Harbaugh

WHEN "Steamboat Bill" catches sight of his son (Buster Keaton), his first impulse is to treat him like too many kittens. College has apparently ruined him, besides stunting his growth. And just when Dad needs a husky fighting son. For a brand new steamer is on the river and the old skipper's antiquated paddle wheeler is on its last wheel. And Junior falls in love with his rival's daughter! The river war between the two boats becomes keener and keener and Junior apparently grows dumber and dumber as only Buster Keaton can be dumb. But the little fellow is really trying to do his best all the time and gets in his innings when a tornado plays havoc with the new steamer. In fact he saves the whole works and makes a reputation as Steamboat Bill, Jr.

For the family audience including children.

(United Artists—7 reels)

The Street of Sin

Directed by.....Mauritz Stiller
FeaturingEmil Jannings
Original screen story by Joseph Von Sternberg and Benjamin Glazer

IN this picture Emil Jannings makes his debut as a London gangster which is not quite the same thing as the Chicago variety. But he is a tough boy, a bruiser rather than a gunman who holds off the London bobbies, who rarely use their pistols, while his gang makes off with the loot. Comes a Salvation Army lassie with wide soft eyes. Presto! one tough boy goes soft and does the chivalrous thing when the hoodlums become offensive. His gang is planning a new hold-up but he has no stomach for it. His erstwhile sweetheart grows jealous and falsely accuses him to the police. In the subsequent raid a police bullet nicks him for a fade-out. Emil Jannings successfully bucks the handicaps of the more sentimental parts of the plot and gives a strong interpretation of a London bully.

For the family audience including young people.

(Paramount—7 reels)

Vamping Venus

Directed by.....Eddie Cline
FeaturingCharlie Murray
.....Louise Fazenda

Story by Bernard McConville

A MIRTHFUL burlesque on Helen of Troy. Cassidy, a New York Irishman, dreams that he is living in the time of ancient Greece. There he falls in love with the beautiful maidens and his jealous wife, who appears as Circe, the enchantress, has a hard time keeping an eye on her wandering husband. In the end, despite all the glories of Greece, Cassidy is glad to discover it has been only a dream. The subtitles are cleverly in keeping with the story.

For the family audience including young people.

(First National—7 reels)

Warming Up

Directed by.....Fred Newmeyer
FeaturingRichard Dix
Original screen story by Sam Mintz

A BASEBALL romance. A small town pitcher comes to the training camp of a national team hoping to make the team. Not until the daughter of the wealthy owner of the team sees him hitting nigger-heads at a carnival, where he has sought temporary employment, does he get a tryout. The girl conceals her real position and pretends she is a governess in her home and there he visits her in the kitchen. After many trying things, he finally makes good at the crucial time. When a party is given in his honor, he learns who the girl really is but love makes no class distinction and so they live happily after.

For the family audience including children.

(Paramount—7 reels)

The Yellow Lily

Directed by.....Alexander Korda
FeaturingBilly Dove
.....Clive Brook
Play by Lajos Biro

A ROMANTIC drama laid in Hungary. Young Archduke Alexander, who has none too savory a reputation, comes to his hunting lodge near a small village. There he falls in love with a beautiful girl who is the sister of the town doctor. Having been warned by her brother she spurns all of the Archduke's advances. He is not one who will lightly suffer denial and he comes to her room during the absence of her brother. The brother returns unexpectedly and to save him from the Archduke's sword, she shoots the Archduke. She and her brother are imprisoned in Budapest at the command of Alexander's father, who does not want his son to marry beneath him. When the girl realizes she loves the Archduke and learns he sincerely loves her they are prepared to fight all obstacles which might stand in their way to happiness.

For the family audience including young people.

(First National—8 reels)

EXCEPTIONAL PHOTOPLAYS

The End of St. Petersburg

(Page 7)

For the family audience including young people.

The Strange Case of Captain Ramper

(Page 9)

For the family audience including young people.

NON-FEATURE SUBJECTS

Bath Time

(Sportlight Series)

Bathing time in California and Hawaii.
For the family audience including children.

(Pathe—1 reel)

Bunker Battles

(Sportlight Series)

Golf in all its glory.
For the family audience including children.

(Fox—1 reel)

A Fair Affair

(Sportlight Series)

A country fair and all that goes with it.
For the family audience including children.

(Metro—1 reel)

Golden Fleeces

Showing the raising of sheep and getting the wool.

For the family audience including children.

(Metro—1 reel)

Lords of the Back Fence

(World We Live In Series)

Interesting study of alley cats which will amuse all lovers of cats.

For the family audience including children.

(Fox—1 reel)

Palace of Honey

(Ufa Production)

Interesting study of bees and their ways, mating of queen bee, building new hives.

For the family audience including children.

(Metro—1 reel)

***Pathe Review No. 22**

Maids of Java (Pathecolor); The Legend of the Pekingese; Sahara the Mystic, Adventures with Horace D. Ashton. For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 23**

California Peaches (Pathecolor); Interesting People—Cupid's Cartoonist, Carl Ed, creator of "Harold Teen"; Sahara the Mystic, Adventures with Horace D. Ashton.

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 24**

Picturesque Devon, England; Exterior Decoration; Sahara the Mystic, Adventures with Horace D. Ashton.

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 25**

The Surf of Shikoku, Japan; Interesting people, Three Masters of the "Mike"; Sahara the Mystic, Adventures with Horace D. Ashton.

For the family audience including children.

(Pathe—1 reel)

***Pathe Review No. 26**

One on Doctor Stork; Here's Big Time Stuff, World's Largest Watch; Moods of Winter; The Chorus Girl Factory.

For the family audience including children.

(Pathe—1 reel)

***Sea Breezes**

(World We Live In Series)

Scenic of ocean views taken from steamers and from the shore—extremely well done.

For the family audience including children.

(Fox—1 reel)

Star Builders

(Sportlight Series)

Showing the importance of the coach as "star builder" in various lines of sport.

For the family audience including children.

(Pathe—1 reel)

Thar She Blows

(World We Live In Series)

Views of whale fishing, reindeer herds and seal breeding grounds.

For the family audience including children.

(Fox—1 reel)

Tokens of Manhood

(Ufa Production)

Illustrating savage customs—initiation rites of the young men of the tribe on reaching manhood.

For the family audience including young people.

(Metro—1 reel)

The Wandering Toy

(Lyman H. Howe Hodge Podge)

A mechanical doll visits all parts of the world.

For the family audience including children.

(Educational—1 reel)

SHORT COMEDIES**The Campus Carmen**

Slapstick of college girl theatricals with an original and funny situation.

For the family audience including young people.

(Pathe—2 reels)

The Campus Vamp

Girls' college farce.

For the family audience including young people.

(Pathe—2 reels)

Felix the Cat in Arabiantics

(Pat Sullivan Cartoon)

Felix the Cat acquires a magic carpet and flies to Araby.

For the family audience including children.

(Educational—1 reel)

Felix the Cat in Eskimotive

(Pat Sullivan Cartoon)

Felix makes soap bubbles which carry him to the far north.

For the family audience including children.

(Educational—1 reel)

Follow the Leader

Animal comedy with juvenile actors. Very clever animals especially a monkey.

For the family audience including children.

(Fox—2 reels)

The Patent Medicine Kid

(Krazy Kat Cartoon)

Krazy Kat sells snake oil to a sick lion and gives him a dangerous appetite.

For the family audience including children.

(Paramount—1 reel)

Stage Coached

(Krazy Kat Cartoon)

Krazy Kat saves the gold shipment and the girl from highway men.

For the family audience including children.

(Paramount—1 reel)

Tall Timbers

(Oswald Cartoon)

One of the funniest of Walt Disney's cartoons.

For the family audience including children.

(Universal—1 reel)

The Wicked Kasimir

(Ufa Production)

A cat romance. Kasimir leaves his wife and children for an aristocrat. Later Mrs. Angora goes back to her husband and Kasimir is killed. His widow finds happiness with another husband.

For the family audience including children.

(Metro—1 reel)

X-RAY FILMS

DURING a recent visit of an educational body to the British International Studios at Elstree, England, there was shown what is considered the first film taken at normal speed with the aid of the X-ray. Pictures of the hand, foot and knee in motion showed the articulation of the bones with uncanny clearness, and another taken right through the chest showed the beating of the heart and the movement of the ribs. There seems now no practical reason why the whole human bony structure should not be recorded in motion for the screen; its value to medical students would be incalculable. F. Melbille, the X-ray expert of University College, has been giving his specialized assistance with these films for the past eighteen months. He was present, and briefly introduced the film, and afterwards said that these films had been taken without any apparatus renewals being necessary.

A number of French colleges have equipped their buildings with up-to-date cinema theatres. They are the Polytechnic, Ecole des Ponts et Chaussees, and Ecole des Mines.

Once upon a time headmarks or college honors were a worthy goal but that was before the movie era, comments the *Chicago Journal of Commerce*, which says:

Movie serials of college life invite the youth to a round of sports and love affairs. In not a single one of the dozens of these pictures is study or scholarship ever mentioned. Fudge parties and clandestine conduct are emphasized, and the youth is impressed with the idea that every college day is a gala day. Earning college honors by hard work is not pictured in the movies, and it is not surprising that the prospective student chooses the college excelling in football fame in place of the scholarly or truly educational institution.

Garden Matinees in Motion Picture Theatres

By BLANCHE R. MACDONALD

Children's matinees are nowadays receiving the careful thought and efforts of all better films workers. The matinees from week to week are made to hold the interest of the children by special programs for special occasions. Here is an exceptionally appropriate springtime idea from Miss MacDonald, Assistant Director of Public Relations of the Finkelstein and Ruben Theatres, Minneapolis, Minn. It is a plan which has succeeded through the cooperation of school, theatre and business interests and as such truly expresses the community better films idea.—
EDITOR'S NOTE.

MORE than 3500 school children attended the second annual series of Garden Matinees presented in Minneapolis motion picture theatres, May 7-11.

The Better Theater Committee of Minneapolis, of which Mrs. E. S. Bunday is chairman, co-operating with the Public Relations Department of Finkelstein and Ruben Publix theatres and with the Northwest Theater Owners' Association, sponsored garden matinees in half a dozen theaters.

The use of the theaters was freely granted by the owners, who were quick to see the good-will value of the community project represented by the garden matinees.

A large local seed company sent east for the garden films, bearing the expense of their shipment. There were four reels of garden films and they pictured in such detail the successful procedure in flower and vegetable garden making, that one school principal said afterward, "Now I know just how to make a hot bed." Two of the garden reels concerned themselves with the story of Mr. and Mrs. Newlywed's development of a vegetable garden. The pictures seemed to be popular with the children, who gave close attention throughout. The garden subject concluded with a reel of garden flower pictures in color that was both beautiful and interesting.

Encouraging and protecting song birds, which have a value as insect destroyers, and which add so much to the gardener's joy with their song and companionship, was a theme developed on the screen in connection with the garden project.

Stereopticon slides, obtained from the public library, were used and members of the Audubon society spoke briefly about the birds and one speaker gave the bird calls, much to the delight of the juvenile audience.

Song and dance numbers in which junior high school pupils of the vicinity took part were pleasing, and in several instances school orchestras played during the program. The program was concluded with a two reel Big Boy comedy.

One garden matinee was given each day at 4 o'clock in the half dozen theaters co-

operating. The program lasted an hour and a half. In one section of the city, two theaters a mile apart had programs simultaneously and the garden reels were transported from one to another.

Gladioli bulbs were distributed to the children as they left the theater, but this feature will not be repeated, since it caused such a wild scramble. Trying to place a gladiolus bulb in each of one thousand outstretched hands can easily be imagined as a scene that would upset the peaceful calculations of the committee chairmen. Some hands obtained five bulbs and others none and pandemonium reigned.

Boy Scouts and Girl Reserves acted as ushers. School principals who came to see what it was all about, cordially aided in maintaining good order and in conducting the programs.

Members of the Parent-Teacher Associations assisted capably in making the success of the garden matinees. They acted as chairmen at the theatres, secured children from the schools to participate in the entertainment features of the programs and took charge of the distribution of tickets. Admission was free, but tickets were distributed to school children, by way of informing them of the time, place and purpose of the matinees.

Mrs. F. A. Anderson, a member of the Better Theater Committee, was general chairman of the garden matinee project. Mrs. Anderson and her co-workers received many compliments deservedly for having accomplished a piece of work that is an outstanding civic contribution.

THE Rutherford (N. J.) Better Films Committee which has accomplished so much during the past year and has made itself more than ever a factor in the community gave an invitation showing of *The March of the Movies* the latter part of May. The following quoted from a local paper shows the hearty response to this phase of their work carried on by the Exceptional Photoplays Committee. "The High School auditorium was filled to capacity at the invitation motion picture showing presented recently by the Rutherford Better Films Committee. This is the fourth private showing the Committee has given and was presented for the first time this year in the High School auditorium. Mrs. Harry Grover, president of the Rutherford Better Films Committee, welcomed the guests and introduced Mr. Wilton A. Barrett, executive secretary of the National Board of Review of Motion Pictures of New York City. The picture shown was obtained through the courtesy of the National Board, with whom the local committee is affiliated. The picture, *The March of the Movies* is a historical assemblage showing the beginning of motion pictures thirty years ago, and tracing its development up to the present time. The film includes shots of early apparatus; such as Edison's "Black Maria"; early pictures first shown in 1895, scenes from presidential inaugurations from the time of President McKinley; a record of world

THE Federation of Pennsylvania Women, of which Mrs. Walter Willard is Motion Picture Chairman, contributed very greatly to the success of a recent showing of motion pictures for the Board of Public Education in Philadelphia. Performances were held at nine theatres on the morning of May 4th with an attendance ranging from 800 to 1800 in the different theatres. Reports from the club women who attended the various theatres and from the managers, proved the entire undertaking was a success far beyond expectations. Mrs. F. W. Haller, chairman of education of the State Federation, at a luncheon following the showing said that this work was a wonderful step forward in educational work. This interest expressed by a chairman of education indicates that the motion picture is being recognized as a medium of instruction as well as entertainment. Another proof of the endorsement of this work was in a letter sent to Mr. Harry D. Westcott of the Public Relations Department of the Stanley theatres, by Mr. Armand J. Gerson, Associate Superintendent of the Board of Public Education, in which he says, "I am writing to express our deep appreciation of the splendid service we received from you and your managers last Friday. The public school showings were eminently successful, largely through the splendid cooperation extended to us. I have had a conference with the district superintendents and they are unanimous in their endorsement of the experiment. Most of the films for the showing were contributed by the United States Government departments but the Pathe Exchange also contributed.

THE Cleveland Cinema Club through its Cinema Club Bulletin keeps the various city interests notified of the Selected pictures. For a large city with many theatres of many types this is quite an effective way of bringing attention to the good pictures. The Cinema Club which was organized in 1916, is among the oldest of the affiliated Committees of the Better Films National Council. Miss Bertelle M. Lytle, who has long given support and interest to the Cinema Club, finds time among other duties to serve as editor of the Bulletin. She writes that it is posted on bulletin boards in schools, churches, libraries and industrial rest rooms.

history from 1910 to 1927; old films with famous stars, air pictures, color and animation films, German directors' influence and portions of epic films such as *The Covered Wagon*. A large portion of the film cannot be duplicated as the parts are the only ones in existence and much of the film is of great value. The picture was shown a few days ago at Columbia University. Those who witnessed the presentation at the Rutherford High School had the privilege of seeing the picture that can only be secured through special arrangements with the National Board of Review of Motion Pictures and the opportunity was highly appreciated."

The National Board of Review of Motion Pictures

Through its BETTER FILMS National Council and Department

composed of

**Associate and cooperating members and Affiliated Better Films
Committees throughout the country, is—**

ENCOURAGING a study of the motion picture as a medium of entertainment, instruction and artistic expression.

BRINGING to the attention of the public the better pictures, classified according to their type-of-audience (age and group) suitability, and cooperating with the exhibitors in encouraging support of the finer pictures.

EMPHASIZING the fact that the majority of motion pictures are not made for children, but that the motion picture is a form of entertainment directed at its fullest expression toward mature audiences, and must be encouraged as such if its highest artistic, entertainment and educational possibilities are to be realized. But also recognizing the fact that certain films are definitely suitable for boys and girls, and sponsoring selected programs for Junior matinees.

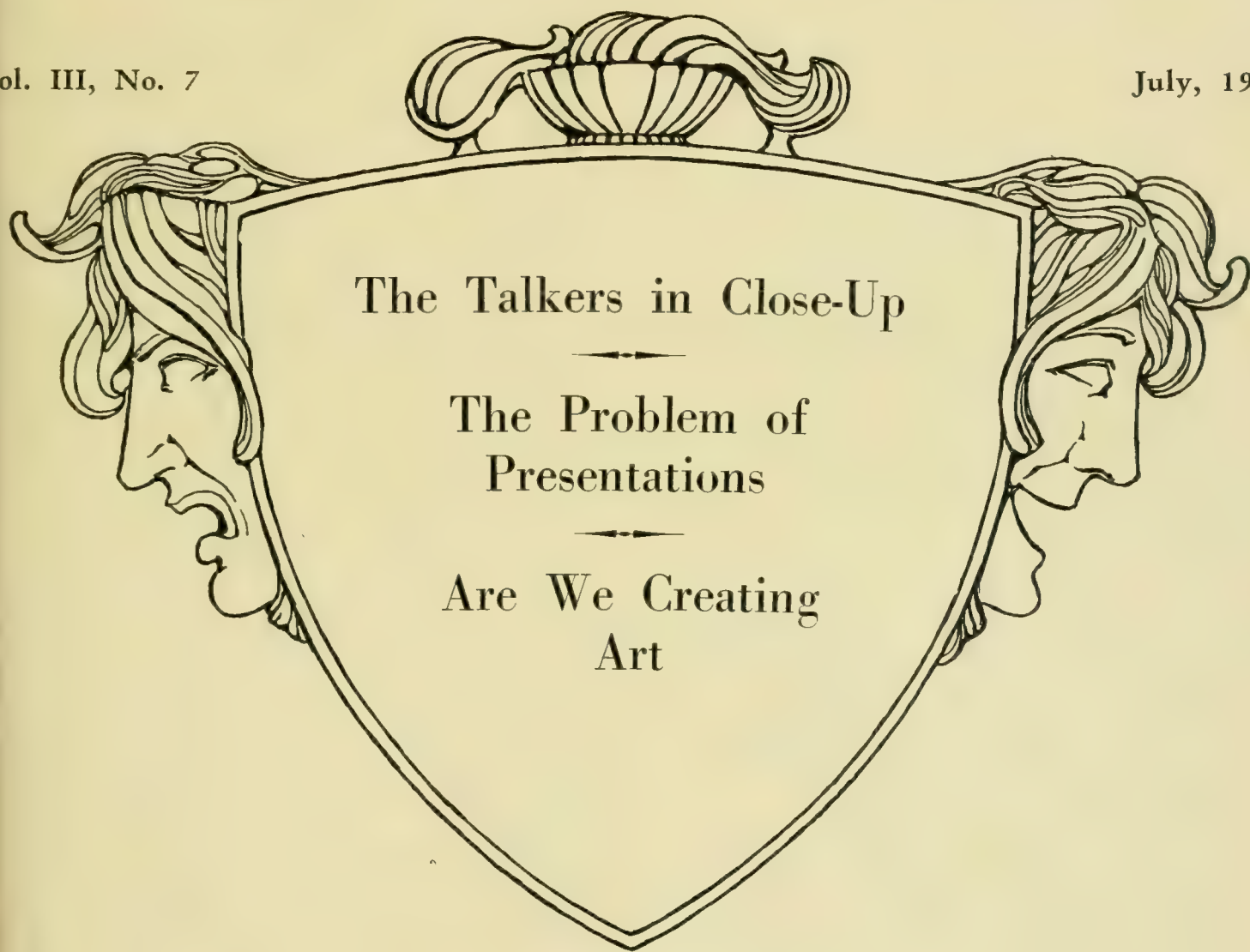
ESTABLISHING in the minds of the public the fact that the only fair and effective way of bringing public opinion to aid socially in the entertainment, artistic and educational development of motion pictures is through the constructive methods of the Better Films movement—namely, selection and classification, and enlisting community support of the better pictures.

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How About the Summer Months?

WHETHER at seashore, mountains, country or camp for the summer, there is certain to be some motion picture theatre nearby.

In spite of the diverting joy of swimming, hiking, canoeing and picnicing there will be a time when one fails to feel so vigorous and for entertainment will seek the ever present, ready to give you pleasure and relaxation, movie.

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Contents for July, 1928

The Talkers in Close-Up	Edmund Goulding	3
The Problem of Presentations	Jesse L. Lasky	5
Are We Creating Art	Lillian Gish	8
Selected Pictures Guide		10

FEATURES

The Cavalier	The Tempest
The Cossacks	Tenth Avenue
Green Grass Widows	The Racket
Half a Bride	The Red Dance
Happiness Ahead	The Red Mark
Ladies of the Mob	The Station Master
Man-made Women	The Toilers
The Michigan Kid	Two Lovers
Over There	Wheel of Chance
Prowlers of the Sea	White Shadows in the
Telling the World	South Seas

NON-FEATURE SUBJECTS

Conquering the Colorado	Pathe Review No. 28
The Dude Ranch	Pathe Review No. 29
A Happy Omen	Pathe Review No. 30
Limberlegs	Pictorial Tidbits
Nature's Wizardry	Sleeping Death
Pathe Review No. 27	Wild Wool

SHORT COMEDIES

Felix the Cat in "In and Out-Laws"	The Rain Dropper
High Up	Rocks and Socks
Hot Dog	Sleigh Bells
Newlywed's Unwelcome	Teacher's Pest
Out-door Indore	Watch the Birdie

Better Films Activities.....	15
------------------------------	----

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The Talkers in Close-Up

By EDMUND GOULDING

This article, reprinted from the June thirteenth issue of "Variety" through the courtesy of its editor, contains a comprehensive discussion of talking pictures which we feel sure will be of interest to our readers. Mr. Edmund Goulding, the author, has been active in motion picture writing and making for some time but also has a literary and dramatic background, so he knows the respective limitations of the screen and stage. He writes with a wide perspective and presents many fascinating aspects, both technical and theoretical, of this new form of entertainment. The "talkies" are, of course, still in a formative and incomplete stage so that any judgment of their aesthetic value would be premature. Meanwhile interest in their future and their possibilities is keen.—EDITOR'S NOTE.

BY lack of sound, motion pictures have lost more than their producers or spectators have been conscious of. Silence implies the loss of fifty per cent of the observer's logical emotional reaction.

Among other things which silence must have eliminated has been the sense of fear. If that is roused while the other faculties are assuring safety, it is one of the most fascinating of all psychological experiences.

No producer or director of a motion picture ever has truly thrilled an audience with actual fear by showing them the silent drama. The eye is not afraid. Fear comes through the ear or sense of pain.

The picture has suffered for the lack of sound exactly as the radio now suffers from the lack of sight.

With the sound and sight picture it is about to happen. With all the various perceptive powers of auditors engaged and functioning with completeness the situation will be startlingly changed.

Complete conveyance of complete ideas will be more than a mere novelty. It will bring about a change in human life. It will be an upward step in racial development, which is dependent, absolutely, on the arts of communication.

And with the speaking motion picture now at hand, with its capacities for producing reactions on the human mind far more vividly than those of the old, silent pictures, the industry has a new necessity for thought along these lines. It can forestall restrictions by wise procedure now or by unintelligent methods, it can bring new and almost endless troubles on itself.

The sound picture is a possession almost of the ultimate.

Now, the whole will be presented, for the story, being seen and heard, will be fully sensed for the first time in human history. This theatre of the future will completely picture human life. The world and all its human mind and soul reactions, every detail of its drama—its tensify, throbs, holiest emotions and worst iniquities will be, not merely thinly imitated, but will be reproduced in actuality, including sound! What an inconceivable vaudeville is now being born! No audience in any theatre on earth ever has had the great train tragedy presented to it in the full force of its true terror; ever has had complete conception of it and a full emotional reaction. Now, with the machinery at hand for such full presentation, we must be cautious even while we are bold and enterprising. Neurologists and psychiatrists can

tell you more of this than I can.

They probably will!

I have heard a salesman say: "This film will knock them out of their seats——" No silent film ever has actually done that.

But tomorrow, he may be right!

My months of actual experimentation and observation have been full of illumination for a man who has been, in turn, scenario writer, playwright of the spoken drama and director of the motion picture and so forth. I do not believe that the talking pictures now to be seen in New York City, with the exception of the news reels, give much of my indications of the talking picture's possibilities. I scarcely think they indicate, at all, what it will be.

Actually, they are but silent motion pictures accompanied by synchronized, but wholly mechanical and artificial sounding voices or instrumental music. Their novelty may be called the only element which invites attention to them. They are scarcely even samples of that which is to come. They are old-style movies with a little sound superimposed upon them.

The clever craftsman in sound pictures will set a camera at a sufficient distance from a scene so that it will record the conversation which may be in progress as diffused, not emphasized—virtually showing pantomime accompanied by indefinite sound.

The camera will move forward and back, according to its mood. It will move in a spirit of inquiry. Only when it wants to hear what is said will it move up for its sound close-up. The drama will proceed accompanied by all the vague subconscious sounds of life from the song of the bird to the wash of the waves and the sigh of the wind. Nature's obligation to her own drama.

The roaring mob in the street will be heard and not "cut to." The distant choir in the church will chant the entrance of the star. Pantomime will be carried to its ultimate, as it is now (or should be) in the silent picture, and only when dialog is indispensable to story progress will it be heard. This will not complicate, it will simplify. Short sentences will characterize the new dialog.

The new director will be more DeMaupassant than Dickens—terse, tense, succinct.

The eye hates to be teased. The ear revels in it. Sight and sound are now wed in illusion. The soul of Beethoven moving with those of Shakespeare and Rembrandt supplying the complete drama.

Sound negative will soon be made cheaper than silent negative, because there is at once eliminated one of the great elements of waste in picture manufacture. Overhead lost through delay in decision and lack of pre-visualization.

The producer will select a story. The sound picture scenarist will adapt it. When the director is

assigned he will engage a cast and rehearsals will begin. At the end of a week or more the producer, accompanied by his engineers and studio technicians, will witness a rehearsal in a specially designed small theatre. He will hear the dialog, watch the action in much the same way as a stage producer now watches his final rehearsals. He will see his picture before it gets to the plant. He will criticize, change, and express himself generally, to return again to another rehearsal when his directions have been carried out.

Meantime, the engineers and technicians of the studio will work from a prompt copy of the script made during rehearsals by the scenario writer from the director's mechanical design and prepare sets with metronomes set in positions indicated and so forth.

Thus, when the producer, satisfied with his dress rehearsal, sends his director and company to his plant to manufacture a commodity known as a sound motion picture, he can be reasonably certain that nothing but a technical accident can delay the expensive schedule of actual making.

For a long time yet they will make a silent picture of a subject at the same time that they are making sound pictures. A great many of the silent scenes will be shot on the sound sets. The added scenes necessary will be shot probably after the sound picture has been completed. The same director will probably do the two jobs.

Most of the best men associated with picture making have developed a subconscious technique and are not bothered about anything much outside the story problems, so that when the story problems are solved as they would be in these cases, the silent picture will not present many difficulties. It will be purely a matter of organization.

Thus the sound picture will be made to schedule and should alterations and additions be found necessary after its completion they will be attended to, again after proper rehearsals which the producer will decide if justifying the cost involved.

For the present, however, the producer of sound pictures will operate principally on short stuff, comedies and dramas in small equipped studios in New York. As his confidence grows and he absorbs a more definite knowledge of technique and engineering while engineers and technicians get more knowledge of pictures and while the personnel of the speaking theatre become more expert in motion picture and vice versa, the larger talking picture will emerge.

The problem before the industry, taxed, as it is, to the limit, and with great efforts confronting it in connection with its present obligations to manufacture silent pictures already arranged for, with every good man in demand and assigned, and with other

(Continued on page 6)

The Problem of Presentations

By JESSE L. LASKY

First Vice-President of Paramount Famous Lasky Corporation

Here is a problem discussed by one in the industry that is of interest as well to better film workers. Those who are working for better films are doing it because they like the motion picture and are concerned with its future. Anything which tends to detract from its place as the chief attraction of the cinema house is not to be ignored by those having the best interest of the motion picture at heart. Better Films Committees may find here a matter for consideration in ascertaining community opinions, and for consultation with their exhibitors.—EDITOR'S NOTE.

THE problem of presentations, which has been arousing so much comment in the trade recently, is a vexing one and is not to be dismissed lightly. As a producer of motion pictures I welcome this opportunity to discuss various phases of this question, which necessarily must have a great effect on production.

In the first place the word "presentations" is a misnomer. I think it grew out of the "prologue" vogue of a few years ago. Prologues were introduced by exhibitors who felt that properly to show a picture they first had to put on a stage act which, through dialogue and music, would create the proper atmospheric setting. This always struck me as being rather silly. Any well made picture carries its own atmosphere, put into the picture at the studio. It seems absurd that, after a studio has spent thousands of dollars on a production, the house manager of a theatre with his necessarily limited resources, should feel obliged to stage a brief act to interpret the picture to the audience. It would be just as sensible to expect the house manager of a legitimate theatre on Broadway to stage a prologue to a current play.

Out of these prologues grew the presentation, which term covers the vaudeville, music and other stage attractions given with a picture in our big motion picture theatres. As they are constituted at present, these vaudeville acts, bands, organ solos and other attractions that make up the bill are not a presentation of the picture and have no relation to the picture. Therefore, in describing these attractions it seems to me that we must invent some new term.

In arriving at a proper appreciation of this extra-film entertainment we must give some consideration to the problem of the exhibitor. By exhibitor, in this particular instance, I mean the management of our big first-class houses of from three to six thousand

seats—because it is with them that the problem is most acute.

In these large houses the de luxe show, as a whole, runs about two hours and ten minutes. The exhibitor believes from experience that this is the proper amount of entertainment to give his patrons for their money. Of this two hours and ten minutes, the motion picture entertainment usually takes up an hour and ten or fifteen minutes. This does not include the newsreel and a two-reel comedy or other screen novelty. Even with these the exhibitor is faced with the necessity of providing something which will occupy the rest of the time. To do this he has resorted to stage shows.

The film must always be the main attraction in any motion picture theatre. The time consumed by the feature and the supporting film entertainment should be the basic time around which the stage manager builds his show. When stage acts are necessary to round out a complete program those acts should be subordinated to the film. Certainly the stage act should not be allowed to run so long as to crowd out worthy film comedies and newsreels. Above all the stage entertainment should not be of such length and nature as to leave the patrons weary when the feature picture is thrown upon the screen. It is the feature picture that the patrons have come into the house to see. If this be not true, then the whole motion picture business is not true. Just as the program within the theatre must be arranged so that the picture is the main feature so it is obvious that the theatre's advertising must present the picture as the main attraction.

Motion picture producers have invested hundreds of thousands of dollars in their productions and the personalities that appear in those productions. To me it is folly to make this great effort, to spend this money in exploiting these pictures and personalities if they are to be subordinated to some extraneous personality. That is not building the picture business; it is tearing it down. What incentive is there to a motion picture producer to make better pictures if he sees his best efforts used as a trailer to some jazz band or tabloid show? Just as sure as the motion picture is subordinated in the theatre so will it deteriorate in the studio.

It remains for all of us to study the problem more disinterestedly to the end that a closer cooperation will effect a solution. As a matter of fact this situation may have ultimately an excellent result, because

once more it drives home to all of us the responsibility we have to every phase of the picture business. The producer, in his studio making pictures, cannot ignore the problems of distribution and exhibition. The distributor cannot shut his eyes to the difficulties that beset the producer and likewise the difficulties that lie in the path of the exhibitor. And on the other hand the exhibitor must realize not only his responsibility to his patrons and stockholders but also to the man who sells him the film and to the studio that made the pictures possible. This whole situation, therefore, as I said before, may bring forth great benefits if it only brings all three elements of this business into closer working cooperation.

(Continued from page 4)

activities rather firmly set in old and well established molds, will be how to, slowly and with safety, efficiently yet economically, change the gearage of its huge machine, readjust its personnel, find new intelligences and make whatever changes may be necessary without untoward cost or dislocation.

The new intelligence, whether drawn from the present personnel or brought in from elsewhere, must be of the best. Men of past achievements must work almost as students at the new task, but because of their past achievements, these students probably will want high prices during the period of their education, which, coupled with their loss from the productive work of making silent pictures, will be something which the producer must cope with.

There is a real cause for worry there. His personnel is an expensive one. His expensive student may not be effective in the new medium and so his loss of time from the old one may prove to have been wholly ineffective; endeavors to make good in the new line even may harm his usefulness in the old. But there is this about it. This process may bring to an end a lot of high priced accidents.

For his acting talent the producer of sound pictures will be able to draw from the speaking theatre and vaudeville. His demand will be enormous. It will be like asking an extensive blood transfusion from one very old gentleman.

In acting talent, the new actor will bring with him to the screen a new kind of voice. The fallacy of voice training will soon be discovered. The pompous, grandiloquent actor will be a nuisance. Grand sayings in sound pictures will be as utterly ridiculous as they usually are in actual fact.

The soft, insinuating voice of an Elsie Janis, the attractive utterance of a whispering Smith, the characteristic gruff shout of a policeman, voices which can imply so much more than their words say, will be sought-for treasures. Voices will be effective more

because of their color and implication than because of any mere sound quality. Only when talking motion picture projection has been developed to a perfection not as yet attained will the quality and tone of the voice, its graded richnesses and tonal picturesquenesses be of interest to the public.

The girl who in a close-up can sing a soft lullaby to her baby and whisper—"Good night, my darling," in such a way that the camera might be listening in through the key-hole—she will be the new star.

Vocal tricks, screams, sobs, snores, laughter, will be among the valuable tools for story telling.

First will come the one-act play and the short story made by the small units of the principal companies. They will not be longer than two-reelers and plenty of material will be found ready. To these small producing units will be sent from time to time, in interchange, from the silent production companies, directors, cameramen and actors, each new group profiting by the discoveries of its predecessors on the job in the producing studios, which for a long time to come will be virtually experimental laboratories.

There will be many theories, and discussion of them will wax fast, furious and fierce. Nobody will be wholly right, few will be wholly wrong, between the lot of them great things will be created.

The technique of the new form of scenario writing will develop quickly because the art of the writer of the spoken-play already is developed as is that of the silent photoplay. The welding of the two should not be difficult, and intriguing possibilities exist in the idea. The sound picture dramatist will struggle to develop the high art of expressing a maximum amount of drama with a minimum of words.

Retrospects in pictures recently have been called old-fashioned. To dissolve back from a present time scene to one of a past time, necessary for an explanation, has been held to be an inept thing in the modern silent picture. But we must remember that seventy-five per cent of all human conversation deals with retrospect. Thus, admitting the ineffectiveness of silent drama retrospect, we find the films of the old order suffering another severe handicap to be added to that one already mentioned due to their inability to produce upon the minds of their spectators the impression of fear. With these two elements missing from their drama they are handicapped indeed.

And here, again, the speaking picture promises to show advantages. Consider character in a witness box being asked to describe what happened on the night that he dined with Mr. and Mrs. Greene, which was the night that Mr. Greene murdered his wife.

In the new sound picture we dissolve from the witness box, as the witness commences his narration, to the home of Mr. and Mrs. Greene before the crime, and there show the scene which the witness in the box has begun to describe before the dissolve into

the home, of the Greenes, where we watch events unfold as the witness' voice drones on, descriptively—mechanically, calm, telling of the same events which we are witnessing.

There is the witness being shown in by the butler, there he is as he stands listening tensely, his attention caught by sounds of quarreling while waiting for his host to receive him; there he is, later, as he notices the diamond dog collar of Mrs. Greene, which consequently was found to have been covering a bruise caused by Mr. Greene's earlier attempt to strangle her.

Throughout this action the voice, as of the witness in the chair, continues. It will be as if both the witness box and the actual crime in course of perpetration, were simultaneously visible. Here is the perfect retrospect.

Picture-making, in the new era which is dawning, will be a sounder, simpler thing than ever it has been before. The two-reel business and almost the feature business will start all over again.

The present strain for material, though new material always will be in demand, will be alleviated or brought to an end. Scarcely anything has been made in silent pictures that cannot successfully be remade in sound pictures, not merely because we shall be adding sound, but because the old tales will have a new dramatic value; they will be different.

The high spot of the speaking picture will not be the high spot of the silent picture. With the introduction of the use of sound in pictures will come a change not due so much to the mere addition of sound but to a new dramatic form which the use of sound will both permit and inspire.

The infant industry has taken the ribbons from her hair. She has put away some of her bright toys—she is growing up. She may have a child, one day, and the child's name may be Television, but that's another story.

CONGRESSWOMAN FLORENCE P. KAHN, of California, was one of the guests of honor at a recent annual luncheon of the National Board of Review and stood posing for movie cameras and still cameras, along with Max Reinhardt, May Allison and Eugene O'Brien. After standing for several hundred feet of film to be taken, Mrs. Kahn turned to Miss Allison and said:

"Please tell me, my dear, do you know the burial place for the miles of film they take of us that nobody ever sees? It is as mysterious as the legend of the elephants' graveyard. Or worse yet, I have sometimes thought that they 'shoot' us without any film in their cameras just to soothe our vanity."

Which proves that as a Congresswoman, Mrs. Kahn is not taking herself too seriously.

FORECASTING the time when nations will send diplomatic representatives to Hollywood to advise motion picture producers on pictures having foreign locales, Paramount has taken the first step in this direction with the appointment of George Kates as "counselor of foreign affairs." Mr. Kates, with an office at the Paramount studios in Hollywood, will advise scenario writers and directors during the preparation and filming of all pictures and portions of pictures containing foreign elements. He holds degrees from Harvard, Oxford and the University of Mexico. He has lived abroad for many years and is a skilled linguist. His department will contain a changing personnel of technical experts, whose duty will be to see not only that pictures are technically correct in every detail but also that there is nothing in them to offend other countries.

This caustic comment in regard to film presentation is attributed to George Bernard Shaw—"We soon shall have to sit for ten minutes at the beginning of every reel to be told who developed it, who fixed it, who dried it, who provided the celluloid, who sold the chemicals and who cut the author's hair."

Films are very closely censored in Malaya according to the Motion Picture Section of the Department of Commerce. All scenes deprecatory to the European races or which depict riots or battles are deleted, lest the native population attempt to turn the imagery into realism. There are two types of cinema theatres in Malaya, those using films appealing to the native population which come mainly from China, and those catering to the class which appreciates the American or European type of film. In the latter case, it is estimated that 70 to 75 per cent of the films shown are made in America. Of late there has been little of unfavorable criticism of American films as such.

THE world is becoming more and more alike through the universal influence of the cinema, according to Andre Maurois, French author.

"This is the day of universal culture," says M. Maurois. "The people of the world dress alike more or less, and it is from the motion pictures that they get their idea of being alike."

He predicted that the cinema art would become one of the great arts of the future, declaring there had been no great art like it that appealed to the masses of people since the great cathedrals of the thirteenth century. Art between that century and this, he said, had only been for the cultured minority.

Are We Creating Art

By LILLIAN GISH

This article, reprinted through the courtesy of the New York Times, appeared recently in the Vossische Zeitung, Berlin. Miss Gish is in Germany at present consulting with Professor Max Reinhardt who is to direct her next picture. — EDITOR'S NOTE.

“PERHAPS the greatest evil afflicting the film at present is the over-enthusiasm of its champions. For they have made up their minds that the film must be ranked with the fine arts; and the film—regardless of how thankful it may be for this compliment—suffers heavily under the burden of the responsibility thus thrust upon it and suffers from the heroic endeavors it must make in order to show itself worthy of the good opinion of its champions.

“It seems to me that the word ‘Art’ is about the most misused in our language. Quality and beauty alone no longer satisfy the public. Some sort of big words must be attached to them; we are no longer satisfied simply to take things as they are, no matter how charming they may be, with their many-sided possibilities; we always feel the need of clothing them with unreal dignity, of elevating them, as it were, to an ‘esthetic Legion of Honor.’

“Now is the film art, or not? We can just as easily cite evidence for it as against it. But I think such citing of evidence is useless, aside from the fact that human beings are inclined more or less to measure their own work with special yardsticks and to attach greater importance to it than it really has.

“For what is art? Art is beauty idealized. And there are minutes—only minutes probably—when the film meets this requirement. And there are hours—unfortunately, many hours—when it falls quite outside the borders of this requirement, just as do drama or painting, plastic art or music. If the film is not art because of the many thousands of trashy films that are turned out, then maybe painting isn’t art either because of the many thousands of ‘Greenwich Village’ trashy paintings, and music isn’t art because of the thousands of ‘Yes, We Have No Bananas’ that are produced.

“It is generally said that the theatre is art and that the film isn’t. Apparently the film is not regarded as art because it lacks the human voice—the theatre’s auxiliary. But isn’t it possible to read dramas? And, furthermore, aren’t some of the most gripping and profound moments experienced in the theatre just when not a word is spoken, those moments of silence when pain and joy, the torments or

the deepest emotions of human beings, speak only through their facial expressions, through their gestures?

“On the other hand, suppose we wanted to put the drama upon the screen with absolute and clear faithfulness to the text? This is quite possible, although not customary. Then we have, or rather we would have, presented a drama with silent actors to a whole house of listeners, just as, in reading, it is presented to a single person by silent actors who appear upon the stage of the reader’s imagination. Besides, if the film lacks the third dimension, so does painting. If it has no spiritual content, then the theatre piece called the best in the world has no more. If children can find pleasure in films, they do the same with ‘Huckleberry Finn’ and ‘Mikado.’

“But let them call the film what they choose, the question is: How often, according to their own admission, does it awaken genuine feelings in the hearts and souls of sensitive persons? Not too often, I know. But you can’t judge a thing justly if you look at only its worst effects instead of its best. Every mountain in the Alps isn’t a Matterhorn.

“We must remember that the first short film-like piece, ‘The Kiss,’ appeared in 1896 and that the first real film of the sort we are acquainted with today, ‘The Great Train Robbery,’ was produced only twenty-three years ago. In these relatively few years the film has developed a hundred times more than, for example, architecture in its countless first, unoriginal centuries. So if the film cannot be called art as yet, isn’t it conceivable that it can be in the future? Isn’t a film like ‘The Last Man’ already a step along this road? Hasn’t it literal beauty, a powerful form and an impressive mental and spiritual content? Isn’t it played as well as the best theatre drama produced in the same year? Isn’t it deeply rooted in human life?

“The film, like the theatre, is not a school for morals. Just as little as the drama, is it supposed to educate men and women; it ought only to make them think about things they know anyway; it ought to show them the difference between the lofty and low thoughts and feelings. This is the goal of the best films, just as it is of the best theatre pieces. The battle for the film will not be easy, but I feel that there is courage and strength enough at hand to be able to venture it. There will be many difficulties; there will be many defeats; but I believe that some day the film will be victorious. It will not be victorious because somebody calls it art, or no art, but

simply because it actually can work with the same means as the theatre. And besides we must remember that just now progress is being made with the talking films. And finally we must remember that if the film is at present dumb and consequently, in the opinion of many persons, cannot be called art, that Michelangelo's 'Moses' is dumb, just as are Tintoretto's 'Miracle,' his 'Cathedral of Beauvais,' and his 'Lost Son,' and Joseph Conrad's 'Heart of Darkness' and 'A Sunset on the Havel.' "

A VOGUE in the matter of previewing new pictures that may revolutionize this practise in Hollywood has been started by D. W. Griffith. Instead of showing pictures in the film city, where the public is naturally super-critical, Griffith prefers to go to a small farming or mountain community where the audience reaction is more nearly the average to be encountered throughout the country. The tenseness of the audience is noted and the number of laughs produced by the film is carefully tabulated. If there is any period in the film where the interest seems to lag, that part is cut out. After three or four previews of this sort—with various types of audiences—a very fair idea is gained of the reception the picture will meet during its regular showing. Mr. Griffith always takes a corps of assistants along with him to personally call on the theatre patrons the following day. During this canvass an honest attempt is made to get the average movie-goer's likes and dislikes.

WHILE the basic ideas to Chaplin's comedies may not be illuminating literary achievements, there is frequently in his pictures quite a strong suggestion of O. Henry, possibly because of the neat blending of pathos and humor.—Mordaunt Hall.

WHAT the people want, and rightfully want, from the theatre is to be moved and stirred, either to laugh or to tears; to be interested and to have their thoughts and feelings quickened and stimulated; in short, to be lifted out of the rut and routine of their daily lives and atmosphere. They do not want—and again they are right—dullness, drabness, sermonizing and sterile intellectuality. Nor do they want the vulgar, the highly spiced, the indecent.—OTTO H. KAHN.

THE American motion picture audience is so often criticized because it will not gracefully swallow any picture without the proverbial "happy ending", the one which leaves a sweet taste. Apparently this is not a fault limited to American audiences for a report from England on British motion picture tastes, in a recent issue of the *New York Times*, says "It is the plaint of one of the leading English professional film critics, who happens also to be closely identified with large cinema-owning interests in this country, that Continental producers have long been in the habit of making alternative endings—which means "happy endings"—for the English market, while American producers leave their sets standing, so that scenes and endings may be retaken in case English booking managers and private viewers should not approve of the copy sent over. He claimed that in one recent case eight weeks of extra work were retaken, and dramatic values, and even historical accuracy, were sacrificed so that English audiences should not go home troubled by the realization that life is not all one merry joke. Even Russia, it is declared, prepares happy endings for the "bourgeois English picturegoer." But the author goes on to say "For this sacrifice of logic to sentimentality it is doubtful whether the English picturegoer, bourgeois or not, can be blamed. If he were tried on the charge the verdict must necessarily be the Scotch one, "Not proven." He has never, it seem, been given a real chance to prove he is not utterly a Philistine. The professional reviewer assumes that he is catering for a moron and selects pictures to order. His one idea is to play safe, and so consistently has he adhered to it that he has now, it is claimed, fallen about three years behind the more intelligent section of the public and about two years behind the exhibitor."

IN a discussion of movie tastes covering such varied audience reactions as those of the east, the west, the metropolitan districts, the rural districts and the foreign countries Sydney R. Kent, general manager of Paramount says "It is true, that when you take a simple, honest story and tell it truthfully and well, it is popular everywhere."

IT is a well-established fact that American pictures "take" better in all foreign countries than foreign pictures do here. This may be explained by the interest which every other nation has in the American locale, without doubt due primarily to immigration of its citizens to America.

SELECTED PICTURES GUIDE

Review Committee

Consists of approximately 250 trained members representative of widely varied interests who volunteer their services for the review of pictures.

A department devoted to the best popular entertainment and program films. Each picture is reviewed by a committee composed of members from the Review Committee personnel. Their choice of the pictures listed is based upon principles of selection developed through long study of what constitutes a good picture from the standpoint of entertainment value. The findings form a composite opinion of each committee's views and upon this opinion are based the short reviews and audience recommendations of the pictures appearing in this department. These reviews seek to bring to the reader an unbiased judgment of the pictures most worthy of popular theatre patronage and most helpful in program building for special showings of selected entertainment films.

Department Staff

ALFRED B. KUTNER
FRANCES C. BARRETT

Editor

BETTINA GUNCZY

"SELECTION NOT CENSORSHIP—THE SOLUTION."

Key to Audience Suitability

General audience (composed principally of adults.) Pictures primarily interesting to adults—but pictures not ordinarily recommended for boys and girls may be included in the list if the presentation is not objectionable for them.

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classification.

*—Pictures especially interesting or well done but not necessarily "exceptional."

The Cavalier

Directed by.....Irvin Willat
Featuring.....Richard Talmadge
Novel "The Black Rider" by Max Brand

RICHARD TALMADGE in one of his grand flip-flop, hand spring, jump and tumble roles and nothing but—a human rubber ball if there ever was one. Here he plays a double role, the redoubtable El Caballero, good bad man of the Pampas, and Taki, a holy hermit of the hills whom the peons worship. The despot of the place is intent upon marrying his effeminate son to an heiress from Spain whose mother has arranged the match. They have not reckoned with Richard. Sometimes boldly riding into the town in order to free the enslaved peons, sometimes hiding his identity as Taki, he spills the wedding plans and woos the fascinated Lenorina until he can carry her away in triumph. Richard Talmadge in one of his best roles, one likely to give Douglas Fairbanks something to think about. What kind of liniment does this mad caper use?

For the family audience including young people.

(Tiffany-Stahl—7 reels)

The Cossacks

Directed by.....George Hill
Featuring.....John Gilbert
.....Renée Adorée
Original screen story by Frances Marion

LUKASHKA, son of a Cossack chief, does not like the odor of blood and is devoted to the ladies. Imagine a future Cossack leader who is a fop, and not at all interested in the Cossack's favorite occupation of killing Turks. Maryana who loves him, is much distressed and his father looks as if he regretted not having drowned such a son. Lukashka, however is stirred to action when some Turkish prisoners attempt to mutiny and learns the use of the scimitar. A Russian princeling from Moscow comes awooing Maryana and makes competition for Lukashka. He and his father are finally captured and put to torture which necessitates an exciting rescue. A kind of Western with picturesque Cossack trimmings yielding good entertainment.

For the family audience including young people.

(Metro-Goldwyn-Mayer—10 reels)

Green Grass Widows

Directed by.....Alfred Raboch
Featuring.....Walter Hagen
Original screen story by Wellyn Totman

A STORY of college life. A youth whose father has gone bankrupt enters the golf tournament in order to make enough money to finish his course. Walter Hagen, the world's champion is also interested but discovering that the boy is in such need and also touched by the romance between the boy and a young girl, throws the game, thus giving the boy his two greatest desires. There is not much story but the golf scenes are excellent.

For the family audience including young people.

(Tiffany-Stahl—6 reels)

Half a Bride

Directed by.....Gregory La Cava
Featuring.....Esther Ralston
.....Gary Cooper
Saturday Evening Post Story "White Hands" by Arthur Stringer

ROMANCE of a society butterfly. Flittering from one escapade to another and about to make a serious mistake,

a young girl is kidnapped by her father aboard his yacht and taken on a cruise. Bribing one of the crew, she makes her escape in a small boat. The captain goes after her and they are caught in a storm and wrecked on a desert island. After several months with the realities of life, the girl discovers that she really loves this man for whom she has had such disdain and she realizes also the shallow life she has been leading. The picture is well done.

For the family audience including young people.

(Paramount—7 reels)

Happiness Ahead

Directed by.....William Seiter
Featuring.....Colleen Moore
.....Edmund Lowe
Original screen story by Edmund Goulding

A ROMANTIC drama in which Colleen Moore does some good dramatic work. A gambler forced to leave town in a hurry and tired of the life he has been leading and his gambling partner, seeks peace and quiet in a small country town. There he becomes infatuated with a high school girl and marries her. Back in the city again and working hard for his wife with whom he has really fallen in love, the man is exposed by his former partner whose jealousy is aroused. Sent to prison for six months, he makes his wife believe he is going to South America for his firm. Later she finds out the truth, but when he returns they have a happy reunion with no mention of the prison, and she tells him a happy secret.

For the family audience including young people.

(First National—8 reels)

Ladies of the Mob

Directed by.....William Wellman
Featuring.....Clara Bow
.....Richard Arlen
Original screen story by Earnest Booth

AN interesting crook melodrama. A girl whose father was electrocuted when she was a child is brought up by her mother to be a crook and to avenge her father's death by living outside the law. She falls in love with her partner in crime and fearing the death chair that will part them she tries to make him reform. Failing, she shoots him in the foot when he

starts out on another job. They finally give themselves up in order to pay the penalty and to start life anew without the constant fear of the law. Those who like the light stories in which Clara Bow has appeared may be disappointed to find her in this type of underworld story but the picture is well done.

For the family audience including young people.

(Paramount—7 reels)

Man-made Women

Directed by.....Paul L. Stein
Featuring.....Leatrice Joy
Original screen story by Ernest Pascal

A HUSBAND objects when his wife is accidentally trapped in a bachelor's wine cellar and comes home late for her dinner party. She insists that it was only a lark and that he would have thought it very cute of her if it had happened while they were still engaged. One thing leads to another as things will, until wife leaves husband in order to have her freedom. She becomes a companion to a woman who goes in for "freedom" in a professional way and finds that it is not all roses there either. She returns to her husband's house with a pretty ruse about going in for this same sort of freedom though that is the last thing she really wants to do. Frightened husband won't let her go and in the future he will probably not be so critical of his wife's innocent little freedoms.

For the mature audience.

(Pathe—6 reels)

The Michigan Kid

Directed.....Irvin Willat
Featuring.....{Conrad Nagel
Short story collection "The Goose Wo-
man" by Rex Beach

A ROMANCE of the Klondike. A boy having left home when he was very young, makes money in a dance hall in the Klondike and becomes known as the Michigan Kid. He is shocked to learn that his childhood sweetheart is coming North to marry a boyhood rival, a good-for-nothing, whom he has helped out of a scrape. The other man proving himself unworthy of her love, the girl marries the Michigan Kid.

For the family audience including young people.

(Universal—6 reels)

Over There

Compiled from official war films by
Sidney B. Lust

THIS picture depicts the war activities of our land and sea forces during the World War in an interesting and straightforward way, showing our soldiers and sailors in action without any love or adventure story to lend an added fictional interest. This is a display of good judgment for it allows nothing to interfere with our impressions of what real war is like. The picture ranges widely over what used to be the American battle front including prolonged and dramatic views of the navy convoying our soldiers over

the submarine infested seas, airplane and tank engagements and actual infantry charges with soldiers falling under machine fire. Movie fans who have been led to believe by so many slap-stick war comedies that the whole war was a grand picnic with lots of wine and flirtatious mademoiselles on the side, will do well to look at this picture as an antidote.

For the family audience including young people.

(Super Films Attractions—7 reels)

Prowlers of the Sea

Directed by.....John G. Adolphi
Featuring.....Ricardo Cortez
Story "The Lancashire Queen" by Jack London

A ROMANCE of gun running during the Cuban war. A young officer is entrusted with the commission of stopping this nefarious practice along the coast. A lovely Cuban girl, who acts as a spy, is sent to lure the young officer from his duties. She is so successful that she not only gains her evil ends but also makes the man fall in love with her. When he is discovered and imprisoned she realizes her love for him, and gives herself up to set him free. Upon her pleading he is released and she is allowed to go free, too, provided she marries the officer. This is managed by the officer's colonel and though it makes a nice ending to the picture it does not seem true to life.

For the family audience including young people.

(Tiffany-Stahl—6 reels)

The Racket

Directed by.....Louis Milestone
Featuring.....Thomas Meighan
Play by Bartlett Cormack

AN interesting tale of crooked politicians, policemen and newspaper reporters. In defiance of a warning a bootleg gang transports liquor, and is stopped by the police. Through the intervention of a powerful politician who wants the votes controlled by the gang, Nick Scarsi, the leader is freed. But McQuigg, a police captain, played by Thomas Meighan, defies Scarsi and when he is caught in a murder he is trapped and killed trying to make a get-away. Comedy relief is injected by the young reporters who are vying to be the first to report everything that happens.

For the family audience including young people.

(Paramount—8 reels)

The Red Dance

Directed by.....Raoul Walsh
Featuring.....Dolores Del Rio
Story by H. L. Gates and Eleanor Browne

A ROMANCE against the background of the Russian Revolution. The Grand Duke Eugen (Charles Farrell) is considered a menace by the reactionary court group which is undermining the morale of the Czar's army. Tasia, a peasant girl, is persuaded to shoot him on the eve of his marriage to Princess Varvara. She misses and is glad because she loves him.

Comes the Revolution, making her the Red Dancer of Moscow, while Ivan, her peasant admirer, rises to be a general. Eugen is again in danger but is saved from the firing squad and restored to Tasia by the magnanimous Ivan. An exciting melodrama with a little revolutionary caviar as a side dish.

For the family audience including young people.

(Fox—10 reels)

The Red Mark

Directed by.....James Cruze
Featuring.....{Gaston Glass
{Gustav von Seifertitz
{Nena Quataro
Story by John Russell

EXCITING melodrama laid in a tropical penal colony. The prison is dominated by the sinister figure of the executioner and his pet guillotine. One of the prisoners, unbeknownst to him, is his long lost son for whom he has been searching in vain. Father and son are rivals for the hand of a pretty girl and the father uses the advantage of his office to goad his son into a course of action which brings the penalty of the guillotine. He does not realize the identity of his son until the knife has fallen. A gruesome tale dominated by the macabre acting of Gustav von Seifertitz.

For the family audience including young people.

(Pathe—9 reels)

The Station Master

Directed by.....{U. A. Gelabrezsky
{I. M. Moskvin
Featuring.....I. M. Moskvin
Story by Alexander S. Pushkin

THE character study of a grief stricken father in his efforts to avenge a wrong. In Russia an old coach-station master and his daughter live happily together until one day an officer of the Hussars comes, and the daughter falls in love with him. When he leaves he carries her with him to St. Petersburg. After vain attempts to reach his daughter the father finally dies of sorrow. Ivan Moskvin of the Moscow Art Theatre plays the old man with intensity.

For the family audience including young people.

(Amkino—7 reels)

Telling the World

Directed by.....Sam Wood
Featuring.....William Haines
Original screen story by Gale Van Every

WILLIAM HAINES again makes the selected grade as a reporter who lets the world know that they don't come any finer. His first job is to interview his own father as to why he threw him out of the house. Sent off on a hoax to a cabaret where a murder is supposed to have been committed he arrives just in time for a real murder and manages to corral the criminals. Here he finds a chorus girl whom he woos on the typical Haines assumption that of course she loves him and that it is lucky for her that he loves her too. A misunderstanding sends her off

with a traveling show to China where he has to rescue her from some villainous Chinese rebels. A dramatic sequence showing how her predicament is flashed by cable and wireless to every newspaper and foreign office in the world is a fine piece of impressionistic camera work.

For the family audience including young people.

(Metro-Goldwyn-Mayer—8 reels)

The Tempest

Directed by Sam Taylor

Featuring {John Barrymore

..... {Camilla Horn

Original screen story by G. Gardner Sullivan

JOHN BARRYMORE, trying very hard to act like a plain Russian soldier of peasant stock but looking every inch the aristocrat all the time, aspires to become an officer in his regiment against the opposition of his snobbish superiors. The commandant favors him but his haughty daughter finds him very insolent. When the war breaks out he is left behind in prison for bad conduct. The revolution reverses all standards putting the officers at the mercy of the soldiers. Wholesale executions take place and the girl is in danger of her life after the commandant has been shot. She is saved by our hero at the risk of his own life. Mr. Barrymore's acting together with Camilla Horn's support makes this picture worth seeing.

For the family audience including young people.

(United Artists—10 reels)

Tenth Avenue

Directed by William C. DeMille

Featuring {Phyllis Haver

..... {Joseph Schildkraut

Play by Jack Gison

ANOTHER good gangster picture for those who like them. The heroine has persuaded a young gunman to go straight but it doesn't look as if he would stick and she finds herself really more interested in a gentleman who only gambles—crookedly. The murder and robbery of another scoundrel in the same house puts both men under suspicion. The gambler is held for the crime and the gunman is planning to flee with the girl but betrays himself to her when his nerves give way through a drop of blood from the dead man which falls on his hand from the ceiling. He is shot while trying to escape leaving the field clear for the other man.

For the family audience including young people.

(Pathe—7 reels)

The Toilers

Directed by Reginald Barker

Featuring {Douglas Fairbanks, Jr.

..... {Jobyna Ralston

Original screen story by R. L. Rigby

THREE coal mining buddies who seem to think that digging coal is just a lot of fun have their happy home broken up when one of them brings a girl wait

into the house on Christmas eve. But she is very adept at flapjacks and at keeping the house clean and the two older men can't really be angry at her. An easy and natural comedy situation ensues with the youngest of the trio getting more and more deeply in love. A mine fire entraps him and necessitates a thrilling rescue which also brings the girl a realization of her love for him. A good love comedy.

For the family audience including young people.

(Tiffany-Stahl—9 reels)

*Two Lovers

Directed by Fred Niblo

Featuring {Ronald Colman

..... {Vilma Banky

Novel "Leatherface" by Baroness Orczy

A ROMANCE, more of the melodramatic type than the romantic, laid in Flanders at the time of the Spanish invasion during the 16th century. A Spanish girl of nobility is forced by her cruel uncle, admirably played by Noah Beery, to marry the son of the high bailiff of Ghent for reasons of state. The invaders are finally repulsed but the Flower of Spain realizes that her happiness lies in Flanders and remains with her husband. The story is unusually well done and holds the interest through its very dramatic climax. It is a picture well worth while.

For the family audience including young people.

(United Artists—10 Reels)

Wheel of Chance

Directed by Alfred Santell

Featuring Richard Barthelmess

Story "Roulette" by Fannie Hurst

DRAMA of twin brothers and the influence of environment on their lives. Separated in childhood when the Cossacks sweep through their little Russian village, the two boys are later brought to America. One brother becomes a lawyer and is surrounded by wealth and love, the other lost to his parents lives a life of squalor and crime with an old drunken hag. Accused of murder the unfortunate brother is tried and freed through the efforts of his more fortunate brother now prosecuting attorney, who does not recognize him but feels a sub-conscious drawing toward him. Richard Barthelmess brings dramatic power to the dual role.

For the family audience including young people.

(First National—7 reels)

White Shadows in the South Seas

Directed by W. S. Van Dyke

Featuring {Monte Blue

..... {Raquel Torres

Novel "South Seas" by Frederick O'Brien

A DERELICT, formerly a doctor, is driven from one of the South Sea islands where the natives have been degraded by the traders. He reaches another island as yet untouched by modern civilization where he endears himself to the natives by resuscitating the chieftain's son who has apparently drowned. He

completely regains his self-respect. On finding some pearls which the natives do not value he dreams of wealth and a return to civilization but conquers the temptation. When white traders arrive on the island he tries to warn the natives that the white man's civilization will ruin them. He is shot by one of the men and we see his prophecies come true. Beautiful scenery and fascinating native customs and dances enhance the interest of the picture.

For the family audience including children.

(Metro-Goldwyn-Mayer—9 reels)

NON-FEATURE SUBJECTS

Conquering the Colorado

(Lyman H. Howe's Hodge Podge)

Scenic—shooting the Colorado River Rapids.

(Educational—1 reel)

The Dude Ranch

(World We Live In Series)

Scenic of Wyoming.

For the family audience including children.

(Fox—1 reel)

A Happy Omen

(Ufa Production)

Exploration film of South America.

For the family audience including children.

(Metro-Goldwyn-Mayer—1 reel)

Limberlegs

(Sportlight Series)

Panorama of various fleetfooted athletes, dancers, racing dogs and horses.

For the family audience including children.

(Pathe—1 reel)

Nature's Wizardry

(Ufa Production)

Showing plant and insect activity paralleling the inventiveness of man.

For the family audience including children.

(Metro-Goldwyn-Mayer—1 reel)

*Pathe Review No. 27

Fliers that really Know How (Pathecolor); Interesting People—Rube Goldberg draws "Boob McNutt"; Alone in the Great City; Power—Mass—Speed.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 28

Dove Fishers Seine the Sky; Street of Stars, Broadway; Living Jewels under the Spanish Main.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 29

Cave Men of the Sahara; Lazy Sum-

mer Day (Pathecolor); The Mellowest Melodrama.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 30

Leading Volcano now ready to Retire (Pathecolor); Gale of Girls Blows through Snug Harbor; Interesting People—Charlie Voight—draws "Betty" in the funny papers; Old Sumatra—the Big Baboon College.

For the family audience including children.

(Pathe—1 reel)

Pictorial Tidbits

(Lyman H. Howe's Hodge Podge)

Cartoon and scenic—the animals go to see a movie and see the world.

For the family audience including children.

(Educational—1 reel)

Sleeping Death

(Ufa Production)

Scientific film showing wild animal life in Africa with a special study of the Tsetse fly and the effect of its microbe acting on the blood to cause sleeping sickness.

For the family audience including children.

(Metro-Goldwyn-Mayer—1 reel)

Wild Wool

(Bruce Scenic)

Interesting views of wild sheep in their native habitat, followed by some beautiful cloud studies.

For the family audience including children.

(Educational—1 reel)

SHORT COMEDIES

Felix the Cat in "In and Out-Laws"

(Pat Sullivan Cartoon)

Felix has trouble with his in-laws but finds outlaws no better.

For the family audience including children.

(Educational—1 reel)

High Up

(Oswald Cartoon)

Oswald the Lucky Rabbit finds circus life thrilling with his sweetie.

For the family audience including children.

(Universal—1 reel)

Hot Dog

(Oswald Cartoon)

Oswald the Lucky Rabbit goes to the circus.

For the family audience including children.

(Universal—1 reel)

Newlywed's Unwelcome

Snookums finds adventure in the wild and wooly west.

For the family audience including children.

(Universal—2 reels)

Out-door Indore

(Pat Sullivan Cartoon)

Felix the Cat journeys to India to get himself an elephant.

For the family audience including children.

(Educational—1 reel)

The Rain Dropper

(Krazy Kat Cartoon)

Krazy Kat flies to the clouds to get rain for the parched earth.

For the family audience including children.

(Paramount—1 reel)

Rocks and Socks

(Oswald Cartoon)

Oswald the Lucky Rabbit gets into trouble.

For the family audience including children.

(Universal—1 reel)

Sleigh Bells

(Oswald Cartoon)

Oswald the Lucky Rabbit goes a-skating.

For the family audience including children.

(Universal—1 reel)

Teacher's Pest

(Buster Brown Comedy)

Buster Brown, Mary and Tige make trouble in school.

For the family audience including children.

(Universal—2 reels)

Watch the Birdie

(Buster Brown Comedy)

Buster, Mary and Tige make trouble in their new apartment.

For the family audience including children.

(Universal—2 reels)

"Motion pictures, especially when the growing child is concerned, involve both the body and the mind. Get more fresh air into the motion picture houses for the sake of the children's physical welfare just as the pictures are letting more fresh air into the minds by taking sex out of the hidden cupboard and the whispered story and airing it on the screen. So-called sex pictures have no great effect on children—they are usually bored by them because they do not understand them. What they want is adventure and action. Always remember that physical welfare and mental welfare go hand in hand. The good effect of a good picture can easily be neutralized if it is seen in a theatre full of germ laden air."—Dr. Louis I. Harris, Health Commissioner of New York City.

THE Triangle Club, famous student dramatic organization of Princeton University, has qualified as a motion picture school of the first rank. One of its members is en route to Hollywood with an assignment to play a prominent role in Charles Rogers' first starring vehicle for Paramount, *Sophomore*, and five other members on the roster of the club will also be seen on the screen when the picture is released. Phillips R. Holmes, son of Taylor Holmes of stage and screen fame, and a sophomore at Princeton, is the young actor who will play the role of Rogers' roommate in the production. He was "discovered" by Director Frank Tuttle and, after tests had been made on the campus, he was signed immediately for the part. He will spend about three weeks in Hollywood completing the picture. This is the first time he has appeared before a motion picture camera although his work in the Triangle shows has been outstanding. Among the other students who worked in the picture, while it was being made on the Princeton campus is Frank A. Baker, Jr., a senior registered from Kansas City. Baker was voted the handsomest man in his class this year and at one time was president of Triangle. He will have the role of a Princeton senior in the screen play. To Charles Arnt, of the junior class, went the coveted role of the undergraduate comic. Arnt is registered from Michigan City, Indiana, and is considered one of the finest actors turned out by the dramatic organization in recent years. Jack Tappin, of New York, D. A. Lowry and Eric Barnouw are the others who have major roles with nearly 50 other graduates appearing in the motion picture. *Sophomore* is an original story from the pen of Wells Root, Yale '22, and was adopted for the screen by Howard Estabrook. Frank Tuttle, the director, is a member of the class of '15 at Yale.

A CONFERENCE was held in Rome recently at the Palazzo Della Stamberia, under the auspices of L. U. C. E., the Italian organization for promoting educational films. Various aspects of the use of films for educational purposes were discussed, and suggestions for the development of the work during 1928 were brought forward.

CONSTERNATION has been caused in Warsaw film circles by a decree just issued that no person under seventeen years of age may attend kinemas where films are shown containing emotional scenes in which kissing is shown, according to press reports. The penalty for non-observance of the decree is the closing of the kinema. It is estimated that 25 per cent of the film public will be excluded by this law.

IT is reported that a Superior Film Corporation had been recently formed at Pomona under the presidency of the Papist clergyman, Floyd Beckwith. Its members are clergymen and church-elders and the corporation's aim is to produce features, comedies and educationals, to be shown in churches.

BETTER FILMS ACTIVITIES

CALIFORNIA as the producing center of the motion picture has been the cause of a marked interest by the California clubwomen in better films. This interesting themselves in motion pictures is with them not alone a social study of a great force in present day life but a civic duty as well. With the screen carrying the impressions of America all over the world these clubwomen of the California Federation feel a sense of responsibility in doing their share in making the motion picture a better "home product" from their community. Under the leadership of Mrs. E. H. Jacobs, Chairman of the Motion Picture Division, Los Angeles District of the California Federation, a constructive program of work has been carried forward. The successful season of 1927-28 was rounded out by a luncheon meeting held at the Ambassador Hotel in Los Angeles early in June. Civic and religious groups and a hundred clubs and affiliated organizations from all over California were represented.

The opening address was given by Mrs. Jacobs and several of the statements in her stimulating address were closely in accord with the principles of the National Board of Review which has been working for nearly two decades upon the idea of "Selection—Not Censorship—The Solution". Mrs. Jacobs said in part—"The Motion Picture Department of the Los Angeles District, California Federation of Women's Clubs, are striving for a closer understanding of the problem of the producers and exhibitors and have extended definite constructive co-operation during the past few years. We have rightfully assumed the responsibility of creating a constructive thinking public, relative to motion pictures, and urge a discrimination for the best, that can only result in the financial success of worth while productions, eventually eliminating a market for the mediocre. If understanding is the basis of corrective thought and constructive action in the affairs of every day on matters of world diplomacy, then it is logical and wise that two such forces as the motion picture industry and the California Federation of Women's Clubs and co-operating organizations should have that understanding. The motion picture is the power that literally rules the world and the Federation stands for the promotion of all matters pertaining to the betterment of life. The advancing issues of the screen today are fraught with a new significance in the light of world wide popularity. If in this big human industry touching the life of millions every day, forming lasting mental pictures, molding ideals and determining trends of lives, we, as an organization of women working to strengthen constructive forces, may help create and foster the public demand for the best in pictures, we will strengthen

the mind that wishes to create and give the best. We urge all of you to be an apostle of the movement. Interest others in it, spread propaganda about it, give it all the publicity possible. No movement can succeed except through individual work. When the producers see that only the best films pay best, then only the best will be made and this can only be accomplished by our patronage, and if we are sincere in our demand for better films, we must give them practical support. I cannot too strongly remind you that the films are having a far reaching effect on the family life of today and if we wish this effect to be favorable, we must take an intelligent interest in motion pictures just as we do in other civic and public matters. In other words, 'we must make the best pictures pay best', then only the best will be made.

"It is our civic duty to foster, promote, encourage and patronize better pictures. Here in Los Angeles, at the heart of the industry, we have a tremendous opportunity to help set the standard for the entire world. With the splendid co-operation of all the studios, exchanges and theatres, we wield a great power, so let us help to improve motion pictures by an understanding of the problem involved and an appreciation of what is good and wholesome and by giving that type of film the greatest publicity.

"During the past year this department covered about five hundred films and sponsored the bookings of thirty-six junior matinees. Let me say here that the managers of these theatres are to be congratulated upon the splendid piece of work that they are doing in the junior matinee movement. We are very proud of them and their efforts. We have held many attendance parties, some sponsored by the entire district and many clubs have held individual ones and have contacted through monthly conferences or individually over a hundred clubs and affiliated organizations and covered and interested in this work all Los Angeles District as far north as San Luis Obispo and as far south as San Diego."

"With our three slogans, 'Selection, not censorship', 'A junior matinee in every theatre', and 'Make the best picture pay best', we look forward to the future with a better understanding than ever, with renewed enthusiasm and inspiration to 'carry on' and in that way the motion picture will cease to be a problem, but one of the chief assets of a community for betterment and education."

Mrs. Jacobs is a subscriber to the services of the National Board and Mrs. John Vruwink, chairman of the Juniors' Matinees of the Los Angeles District is a member of the Field Committee of the Juniors' Matinees Committee of the Board.

BETTER Films Committees in many communities have recently held their annual election of officers. This has resulted in the re-election of many officers who have carried on the work so successfully in the past that the members of the committees have felt that not only do they deserve this testimony of their accomplishment but that their services are essential for the continuation of the work through another year. On the other hand in some places a new personnel has been introduced to carry forward with new enthusiasm the work which has been advanced by the retiring officers.

Committees reporting their officers for the coming year are as follows:

Macon (Ga.) Better Films Committee—Mrs. Piercy Chestney was unanimously re-elected to serve her sixth term as president. Other officers elected were Mrs. Bruce Carr Jones, vice president; Mrs. A. F. McGhee, treasurer; Mrs. Robert Nussbaum, recording secretary, and Mrs. Jack Cutler, Jr., corresponding secretary.

Cincinnati (Ohio) Better Motion Picture Council—Mrs. H. E. Caldwell, re-elected for her third term as president; Mrs. Irene H. Sullivan, first vice president; Mrs. Elmer F. Gleason, second vice president; Mrs. Leona Cloud Frey, third vice president; Mrs. Thomas Smith, recording secretary; Miss Katherine Wheatley, corresponding secretary, and Mrs. S. P. Kramer, treasurer.

Atlanta (Ga.) Better Films Committee—Mrs. Newton C. Wing was re-elected president with the following officers succeeding themselves: Mrs. George W. Price, first vice president; Mrs. Frank McCormack, second vice president; Mrs. C. Decker Tebo, treasurer; Mrs. John Lloyd, recording secretary; Miss Marianne McLelland, corresponding secretary, and Mrs. Alonzo Richardson, parliamentarian.

Rutherford (N. J.) Better Films Committee—Mrs. Harry G. Grover was elected to serve as president of the Committee for the fifth successive term, Mrs. E. F. Miner, vice-president was also re-elected. Mrs. C. W. Liebesberger was elected recording secretary, Mrs. Paul Chaudron, corresponding secretary, and Miss Martha Clark, treasurer.

Alameda (Cal.) Better Films Committee—Mrs. Edward Goelzer, president and Mrs. E. J. Phillips, secretary.

MEMBERS of the Atlanta Better Films Committee have inaugurated a plan by which each member upon concluding a telephone conversation, calls the attention of the person on the other end of the wire to the picture, or pictures of the week, which the committee has found particularly enjoyable.

Building Audience Support for Finer Films

MRS. GEORGE C. HARRISON

Chairman, Division of Motion Pictures, Rhode Island State Federation of Women's Clubs

The Chairmen of Motion Pictures of the various state Federations have been taking stock of past activity and making plans for future activity with the close of the club year. Mrs. Harrison has written us this story of worthwhile accomplishments and we believe that it will contain helpful suggestions for other better films workers.—EDITOR'S NOTE.

THE Rhode Island Division of Motion Pictures of the State Federation of Women's Clubs is putting its shoulder to the wheel in an effort to create discriminating audiences for and wide interest in the finest motion pictures. Realizing the futility of this idea if only a few could be reached, we sought and received the co-operation of radio station WEAN of Providence, R. I., thereby giving us the facility for state-wide service. I have given semi-monthly ten minute radio talks on "What is a Good Motion Picture to See and Why" from October to May inclusive for two years.

The Motion Picture Division has thirty-two members, representing the same number of Federated Clubs. Twenty-one of these members form the Theatre Committee which reviews all pictures before they are broadcast. The new pictures are practically all shown in Providence prior to release for the entire state and this makes the broadcasting effective for the state. In the broadcastings I give the outstanding features of the film; the story, acting, photography, entertainment and moral value and audience suitability. We have been surprised and gratified at the reception of these movie radio talks.

Our Division of Motion Pictures is especially interested in pictures suitable for the family group, rather than in programs entirely for the adolescent. In co-operation with the Congress of Parents and Teachers, the Rhode Island Council of Women and the Rhode Island State Federation of Women's Church Societies we had most successful family group programs given at the Rialto theatre, Providence, on November the nineteenth and for three days during the holiday week. The pictures chosen for the first date were *Robin Hood* and *Nevada* and for the three day run *Girl of the Golden West* and *West Point*. The theatre was filled to overflowing at all performances.

In March and April I succeeded in interesting several managers of district theatres in and near Providence, in having pictures suitable for the family group for Friday and Saturday programs. I broadcast these programs given at five of our district theatres from station WEAN, three times, in an effort to interest parents

in attending the theatres with their children. We hope to continue this line of work in the fall.

The broadcasting of the best motion pictures has been found so acceptable that one of the Division Committeewomen is now broadcasting every week from station WFCI, Pawtucket, R. I., during that station's "Family Hour", the best pictures shown at the local theatre there.

The way to reach another group of people is through the libraries. These people are interested in pictures based upon books. We have postings of the better films, especially those based upon fine books, placed weekly in the two large Public Libraries of Providence, the William H. Hall Library in Edgewood and the Public Library in Pawtucket. One finds the librarians much interested in this work. The Providence Library puts up picture posters, when I can obtain them, in addition to my written postings, with a display of books relative to the subject of the film.

During my attendance at the National Board of Review Motion Picture Conference in New York last January, the book-mark idea was brought to my attention. This form of co-operation between libraries and motion picture theatres is most desirable and helpful, being of benefit to both library and theatre, as well as those of the public who are interested in fine books and fine pictures. I have inaugurated the plan in Providence, the latest film used is *We Americans*, which will be shown at the Victory Theatre in the near future. There will be twenty-five hundred book-marks for distribution placed in the three Public Libraries which use the film postings in Providence. The book-marks will have beside the name of the theatre, the name of the photoplay and library, a list of fine books on Americanization, such as "Out of the Shadow" by Cohen, "An American in the Making" by Ravage, "So Big" by Ferber, "Wild Geese" by Ostenso and a dozen or so more equally good and appropriate. Librarians are enthusiastic over this idea and most interested in selecting the books. We consider this one of the best ways of interesting the reading public in the finer photoplays.

We have postings placed in the main entrance of the Y. W. C. A. so that the girls may know what are the best pictures to see. The Secretary there is most pleased to co-operate with us.

At the request of the Cranston News, a weekly newspaper, I have contributed a "Photoplay Guide" column for their Woman's Page, giving a review of the best pictures of the week and their audience suitability.

These activities, together with club announcements have been carried on by the Rhode Island Division of Motion Pictures for two years and we are planning much the same program, with the broadening and developing, if possible, of the family group picture programs wherever possible, for the coming year. In all our work we have received much encouragement and co-operation from the public and the theatre and radio managements.

MRS. FREDERICK I. MOSHER, Chairman of the Committee on Motion Pictures of the Maryland State Federation of Women's Clubs and a member of the Better Films National Council, sends us the following item from Baltimore "Approximately four hundred women braved a rainy afternoon recently to attend the first public exhibition of the Women's Civic League movie at the War Memorial Building. The film shows a number of movements in which the Civic League is interested. A little story of pure milk, a moral of city cleanliness, a slap at the smoke nuisance are only a few of the topics treated in the picture. It is the plan of the league to show the picture at the open-air band concerts to be held throughout the city this summer." This shows that the women of her city are interested in the motion picture not only as an entertainment but as an instrument for use in graphically bringing to the public matters pertaining to civic welfare.

THE Rutherford (N. J.) Better Films Committee announces that hereafter a special extra film of travel, nature study or industry will be shown for the benefit of the Juniors' Matinee audience each Saturday. These films which are sponsored by the Better Films Committee, are added to the regular week-end program, but are shown at the Saturday matinee only. They are obtained from the Y. M. C. A. Motion Picture Bureau in New York and are decidedly interesting and entertaining as well as having educational value.

MRS. ISAAC LEVINE, Chairman of Publicity of the Miami Better Films Council sends us the following news item "The special activity that we will continue through the summer months is the children's matinees. We found a real need for them here for those children who are not leaving for summer vacations, and the attendance is splendid. We are getting fine co-operation from the local press, both of the leading dailies carry the stories for us each week without charge, in addition to the weekly photoplay guide". The Miami Council is new in the organized better films work but their enthusiasm is responsible for the excellent progress they have made. In spite of a depleted summer membership they are carrying forward their programs and not allowing interest to lag.

THE New Jersey State Federation of Women's Clubs will give its full support to the movement undertaken by similar organizations throughout the country to obtain motion pictures of greater educational value. The federation, in its thirty-fourth annual convention, adopted a report of a motion picture committee, headed by Mrs. C. O. Padelford, State Chairman of Motion Pictures, which stressed the value of motion pictures as a means of broadening education. It cited the opportunity for increased international understanding and good will through the improvement of photoplay standards.

The National Board of Review of Motion Pictures

Through its BETTER FILMS National Council and Department

composed of

Associate and cooperating members and Affiliated Better Films

Committees throughout the country, is—

ENCOURAGING a study of the motion picture as a medium of entertainment, instruction and artistic expression.

BRINGING to the attention of the public the better pictures, classified according to their type-of-audience (age and group) suitability, and cooperating with the exhibitors in encouraging support of the finer pictures.

EMPHASIZING the fact that the majority of motion pictures are not made for children, but that the motion picture is a form of entertainment directed at its fullest expression toward mature audiences, and must be encouraged as such if its highest artistic, entertainment and educational possibilities are to be realized. But also recognizing the fact that certain films are definitely suitable for boys and girls, and sponsoring selected programs for Junior matinees.

ESTABLISHING in the minds of the public the fact that the only fair and effective way of bringing public opinion to aid socially in the entertainment, artistic and educational development of motion pictures is through the constructive methods of the Better Films movement—namely, selection and classification, and enlisting community support of the better pictures.

NATIONAL BOARD OF REVIEW MAGAZINE

(Combining "Exceptional Photoplays," "Film Progress" and "Monthly Photoplay Guide")

Vol. III, No. 8

August, 1928



Who said "Lonesome"?

Published monthly by the
NATIONAL BOARD OF REVIEW OF MOTION PICTURES

Established by The People's Institute in 1909

70 Fifth Avenue, New York, N. Y.

20 cents a copy

\$2.00 a year

Looking Ahead!

SUMMER has its counter attractions—sports, picnics, sea shore, playgrounds, and whatnot—so the movies lose their place in the front line of attention for a few months.

But after August comes September and soon back to the indoors again and the entertainment solution "Let's Go to the Movies."

Well, what movie, just any old picture or the best picture—yes, of course, the best not only because thereby one gets value received for time and money spent but also aids in perhaps the most emphatic manner—the box office—in furthering the movement for still better pictures.

Will not all of you readers of this magazine do your share by bringing it to the attention of your friends and all those you are anxious to have interested in the encouragement of the best in the art and entertainment of the motion picture.

NATIONAL BOARD OF REVIEW 70 Fifth Avenue New York City

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Contents for August, 1928

Community Pageantry in the Films <i>Ann Throop Craig</i>	3
The New Advertising.... <i>Paul Gulick</i>	6
<i>Exceptional Photoplays</i>	
Lonesome	10
The Legend of the Bear's Wedding.....	11
Selected Pictures Guide.....	12

FEATURES

Forgotten Faces	Lilac Time
Fortune's Fool	Lost in the Arctic
Heart to Heart	Loves of an Actress
Hot News	State Street Sadie
Just Married	The Wright Idea

NON-FEATURE SUBJECTS

Covering Ground	Pathe Review No. 31
Face Value	Pathe Review No. 32
Fighting Orphans	Pathe Review No. 33
Handicapped	Pathe Review No. 34
Land of the Stork	South Sea Sagas
Oregon—Trail's End	The Supple Sex

SHORT COMEDIES

Caltord Vs. Redskins	Hollywood or Bust
Come On Horace	The Junior Year
Felix the Cat in Futuritzy	Ko-Ko's War Dogs
Goofy Birds	Mississippi Mud
	School Begins

Better Films Activities.....	15
------------------------------	----

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Community Pageantry in the Films

A Way to Preserve These Valuable Local Productions for Permanent Historical Use
in Schools, and As Records in Our National Archives

By ANNE THROOP CRAIG

Miss Craig was among the pioneer members of the American Pageant Association and as such is able to speak from first hand knowledge on the subject of pageantry and she is in addition greatly interested in the place of the motion picture in this work.—
EDITOR'S NOTE.

NOTHING more valuable in the field of public education has ever been brought into this country than the art forms of the historical pageant as they were introduced to us some twenty years ago for the first time through the investigations made in England by William Chauncey Langdon under the auspices of the Russell Sage Foundation, and by the fine examples of work by Louis N. Parker.

The productions of these two pioneers are well known to all who have been interested in community recreation and education and both have their particular merits; but to Mr. Langdon is due the distinction of transplanting the English idea of the rural pageant to American localities with a peculiar freshness and originality which immediately made them all American, racy of our own soil and characteristic of our popular spirit as emancipated from that of the Old World.

As is well known, Mr. Langdon, after his survey of English rural pageantry, to which he gave his special attention, and after his first delightful experiments in the adaptation of the English idea to localities in this country, notably, first, the Pageant of

Peterboro, at the McDowell Colony in New Hampshire, and that of Thetford, Vermont, and one or two others, was the moving spirit in the foundation of the American Pageant Association. For the nucleus of this he called upon groups of people in New York, Boston and Philadelphia, who had been for some time studying and experimenting in the several forms of educational dramatics, out of door drama, and community recreation in general. These groups were made up of writers, teachers, lecturers, playwrights, artists, and social workers, and of these the charter membership of the American Pageant Association was composed. Its initial year was 1912-13.

Through the united work of this large association made of the several representative groups whose members had long specialized in these subjects, some very fine forms of outdoor drama on the heroic scale were created and experimented with in many localities. The forms of these dramas were very freely developed from those of the English rural pageantry as transposed by Mr. Langdon for use in our rural communities,—as a general structural basis,—these were again subject to the taste of the individual pageant writers and directors, who were all students of the forms of drama, classic and modern,—and they were also subject to the particular requirements of the localities where they were presented.

I am dwelling on these preliminaries to the now wide spread wave of interest in community pageantry existent in this country, because I wish to make plain the preeminent value of certain forms of community

pageantry as standardized by the Pageant Association, and more particularly the forms presented in rural localities, as historical material deserving of preservation, both for educational use in our schools and colleges, and for permanent record in our national archives.

In all the experimentation of this Association great stress was laid on arousing a sympathetic local spirit among the participants in one of these productions. The pageant master went to his task, with that his first objective. The people of the town, or county rural community, were to be stirred into vivid interest in their own background of ancestral history; they themselves, so far as possible, were to enact the incidents in the lives of their ancestors which were introduced into the scheme of the pageant, thus enlisting their natural family pride in the cause of the production.

In old cities and towns, and country communities—here no less than in England—old homesteads still stand, and in their garrets are to this day ancient furnishings, archaic kitchen utensils and farm tools, wedding clothes, and Sunday-go-to-meeting clothes of grandsires and grandames, aunts, uncles and cousins, of three and four, and sometimes more, generations back.

It was a fascinating task for all of the pioneer pageant writers and directors,—our term, pageant master covers these two functions, supposedly,—to awaken the enthusiasm of the townsfolk upon whom we descended with our project for these old relics of their local family life from their town's beginnings; and it was to this enthusiasm we looked to obtain the characteristic tone, the life, the atmosphere of verisimilitude for the first examples of our American rural pageantry.

It is unfortunate that the term "pageant" can, quite legitimately, be applied to any sort of a "show",—as our dictionary tells us! For too many heterogeneous types of production are called pageants,—and the result is a confused general idea against which it is difficult to maintain the distinction of the forms created on authentic principles of dramatic art, as worthy as American historical classics; and it is possible that as yet, not many in this country other than those who benefited by membership in this Association, or indirectly from its work,—are sufficiently devoted students of the forms of open air drama on the grand scale and of our history at the same time, to produce authentically valuable work in this field. There are in several of our States dramatic groups doing delightful work; as in California, for instance. But these are not always interested in our actual history, and have not caught that element of the Pageant Association's objective which was the awakening of a keen native spirit of interest in ourselves in the varied communities through a proper

pride, in our historical retrospect, our present stock in hand, and lastly, in the possibilities for the future which these predicate. This was the Association's final objective in every case of local pageantry its members undertook, an ethical one, therefore, of a high order, and not alone a matter of artistic fete-giving. It may be added that the work of its members was so enthusiastic, the reaction they aroused among participants so keen and vigorous, that village after village, county after county where our pageants were done in those first years awoke,—sometimes out of a rather lethargic condition,—to believe itself to be after all, rather a worth while place. This was no small objective; it was more, obviously, than that merely of producing some festival, exhibition or entertainment for superficial amusement.

It is only this serious work in American epic pageantry—and possibly this distinguishing cognomen would be appropriate for it—which I am considering in the suggestions for its preservation. I will add here, apropos of the foregoing explanations and the distinctions I have made as to forms of pageantry, that at this present time members of the original groups of the Pageant Association are taking steps to bring about again a closer community of interest among the early associates in this field, for the purpose of putting before the public with a new impressiveness, the value of the work which was originated by them in concerted action. The widely scattered field work of these pioneers in our epic pageantry, during the years since the inception of the Association, will give any renewed concert of action by them, added authority. Their support of the idea I am privileged to outline here, would mean a body of experts in ready co-operation with each other; with similar classic, vigorous and original ideals of work in community drama in all its forms, and fully equipped to take active part in any organized campaign for a nation wide use of historical, educational pageantry and its transference to the screen.

It is the combined use of films and our historical pageantry after a plan not as yet undertaken, which I propose. I am aware that one of our national organizations has made a movement towards the production of moving pictures made from the local history of our States and that this movement is well under way. What I propose is in no way competitive with this, but would be its most appropriate support. Briefly, my proposition is, that such an organized movement for historical motion pictures should take into account the important work of the pioneer pageant writers and producers in this country, and obviously it would be appropriate to recommend that these pageant experts should prepare and direct historical pageants intended as valuable educational records to be preserved through the cinematograph.

What I have already said of these experts, their

standards and their tested work, must explain such recommendation. They have all the requisite experience for the conduct of work of serious value, worthy of preservation in this field. They know expertly the technique of this heroic open air species of drama, and they know also the methods of vitalizing it with the enthusiasm of local participants so that it becomes living history. Here let me say that it is upon this last point I lay my greatest stress. Without native enthusiasm a production may be good dramatically; may be correct historically, but it will have no living human atmosphere, such as natives of a place create when they are sincerely awakened to enthusiasm for its life and its history as built by their ancestors and continued by themselves.

A few years ago, I was invited to Batavia, N. Y. to write and produce a pageant of Genesee County history. That means about all the root history of New York and Pennsylvania. My theme for the pageant was that there the Indian and the white man had met—for it is the great Iroquoian region—had taken hands and gone on together. Through Genesee County a high bluff runs overlooking low broad fields quite into the hazy distance towards the lakes. The Indians called this outlook The Western Door and themselves its keepers. The white man joined them at this portal—and in this event amicably—I called my pageant The Keepers of the Western Door.

The participants of this pageant numbered over a thousand, from seventy or so, to over a hundred from each of the fifteen townships, and a hundred Seneca Indians from the Tonawanda Indian Reservation.

I should like to go into the details of this pageant, because it is perhaps the most interesting one I have ever done—the most thrilling one—but of course I cannot. I shall only touch on such features as bring out the point I wish to accent. It thrilled me because of the tremendous personal enthusiasm of the people, the local people who took part. They began to re-live their past when brought by this regional drama of their own to look back upon it in so many living phases; they felt more vividly their present worth on account of it and were inspired to find in it higher promise of life for their future. One charming old gentleman had been a boy of six at the time of the first County Fair ever held in Genesee way back in 1836. He gave me a vivid description of the event with names of everybody who had been there—all gone but himself. The scene of that Fair with all its activities, its vendors and hawkers re-enacted by their own descendants, went into my episode. Its climax was the fine old gentleman himself arriving in a rare old stage coach and alighting to doff his hat and bow to ten thousand delighted plaudits from the grandstand, as he took by the bridle the brindled cow bearing supposedly himself at the age of six!

That scene lived with its ox-team—the only one in Pennsylvania or New York—its fine ladies and gentlemen descending from the first train ever run from New York, to reach that fair, the little tooting whistle of which was simulated from the distance. The enthusiastic Alexandria Township people would have procured the actual train, if there had been a shred of possibility of doing so!

The log cabin husking bee was another particularly delightful scene, racy of the soil to the last degree, and that of Dunham's Tavern. For the Indians, I used a pantomime prelude of an Indian legendary and historical play of mine, *The Firekeeper*. It presented their great central legend of Dekanawideh and his organization of the Five Nations through Hiawatha, and this enthused the Seneca descendants to do interesting work. They are fine pantomimists, very naturally histrionic, and wholly without self-consciousness when absorbed in action.

The point is, that the sincerity, the enthusiasm of these local participants, regulated by fine attention to stage directions, created an effect impossible to obtain through any but actors with exactly such deep personal interest as these had in what they were doing. And in the experiences of all my colleagues in this delightful work, there is to be heard always the same story. From the day the first local committee meets and goes out to gather historical matter, from which the pageant master is to write his scenarios, to the last rehearsal and performance this living enthusiasm is sustained. All seem actually to live in a new-found, romantic, almost aerial world, beyond the common day, built of their own traditional past.

This peculiar, characteristic quality is wholly beyond the power of artificial reproduction, and it is something incalculably precious in the elements it contributes to the dramatic effects of the performance; a subtle, vivid, indefinable spirit, that is at the same time, poignantly real in its appeal.

It is for this reason, that if pictures of our states' history are ever made, they should be taken from such local pageants as this, which actually do preserve the native feeling. No professionals, however good as actors, could ever simulate it. It should be said here, that this effect has nothing to do with speech; for great outdoor pageantry must employ pantomime precisely as motion picture employs it.

Americans, doing American history, might do it sympathetically, if good actors, whether professionals or not, and not natives of a locality. The *Covered Wagon* for instance, was a fine production, truly an epic—except that its larger theme was minimized by the over-stress on an individual love story which was a weakness. The true writer of heroic drama knows, as the Greeks did, how to give thrill to the larger theme—to the march and contacts of groups, the

(Continued on page 7)

The New Advertising

By PAUL GULICK

Director of Publicity, Universal Pictures Corporation

Many of those interested in the constructive better films movement say that they would like to have the opportunity to express ideas which they have gleaned from experience in the community work directly to the producers. The invitation to the visitors at the last Conference of the Board to do this was stressed by Mr. Gulick, and we feel it should be passed on to all our readers.—Editor's Note.

BEFORE I tell you what I mean by The New Advertising, I will have to tell you what Mr. Webster says advertising is, and what the moving picture industry says it is.

Mr. Webster says advertising is "to make known by a public notice, especially by print; to publish abroad; to commend to the public; to inform, to notify, give notice to, advise."

Advertising, as understood by the moving picture industry and by many others, consists of paid notices in newspapers or magazines, this, as distinct from notices appearing in these same media because of their news value or human interest, and also distinct from advertising as conducted on billboards, in show windows and on perambulatory devices.

These divisions of the business of acquainting the public with the merits of a moving picture or a moving picture personality are expressed in three classifications,—advertising, publicity and exploitation.

In discussing the new advertising, I must refer to advertising as embracing all three of these classifications instead of the one as it is defined by Webster, because he places no such limitation or divisions upon advertising as the trade does.

The object of this new advertising is not only to make a certain product or personality known to the public but also to receive valuable information at the same time.

Within the last few years a number of moving picture companies have brought this new element into advertising in a surprising and unique manner.

If one knows in advance that his public is definitely and determinedly interested in a certain thing, say a picture or a star, the job of the advertising man is relatively simple and its results depend more upon the extent of its advertising than upon its quality. Every moving picture company has certain stars and pictures to offer which it is very certain the public is anxious to see. A very simple announcement of the time and place where they can be seen is all that is

really required. But, on the other hand, every picture company also has plenty of merchandise and plenty of personalities which are not nearly so definite in their appeal and where much more ingenuity and advertising brains are required.

The new advertising was inspired by this situation. It became operative because the production and sales chiefs of the various companies are becoming more and more efficient in their jobs. They wish to eliminate as much as possible the making and marketing of pictures which the public will eventually discard as uninteresting and unentertaining. To do this, it is necessary to know what elements are uninteresting and unentertaining and what elements are supremely interesting to theatre-goers. It is this effort which is now playing such a prominent part in the advertising of a number of moving picture companies.

I will use as illustrations of this new advertising, the methods which have been employed by Carl Laemmle and the Universal Pictures Corporation because he has gone further along this road than any other company and because he has definitely established the fact that the new kind of advertising pays him. I presume that other companies which are doing the same thing have received like demonstration of its effectiveness, but I am not in a position to give you their results.

Five years ago, Carl Laemmle started to advertise in the Saturday Evening Post. The best brains of the Universal organization were summoned to devise a form of advertising which could be continuous, striking, interesting, and, last but not least, informative, from the standpoint of the enquiring mind. And today, the "Watch This Column" is just as much a feature of the Saturday Evening Post as any other contribution to it. But from the standpoint of Universal, it is as important because of the information which it brings back to the production and sales officials as it is for the information which it conveys to exhibitors and the picture-going public. And therein lies its tremendous value.

The questions which this column asks of its readers seem utterly innocent and ingenuous. They are. And if you don't think that they are productive of the very thing which Mr. Laemmle has in mind, you should see the five busy secretaries who are constantly at work answering, under Mr. Laemmle's direction, the tremendous correspondence that is a mere incident to the running of this Saturday Evening Post column.

These letters help Universal to formulate its production programs; they help to size up the drawing power of the stars, and they give a unique slant on the type of pictures which are in vogue and those which are uninteresting to the picture-going public.

This result has come about without in any way diminishing the effectiveness of the announcements of pictures which are carried in this column for the information of the general picture-going public. On the contrary the injection of the new advertising idea has increased the effectiveness of the Post advertisement. It has made permanent friends out of casual readers, it has made personal friends out of total strangers, and it has given thousands and thousands of people an interest in the moving pictures that they otherwise never would have acquired. Every suggestion, every opinion, every criticism which Mr. Laemmle receives through the Saturday Evening Post channel is answered and his personal thanks are extended to all who take their time to give him the information he seeks. When this information is in the form of a definite suggestion which he can adopt, the suggestion is always paid for.

The new advertising, that is, the enquiring kind of advertising, extends into the realm of publicity and exploitation, as well as that of paid advertising and frequently all of these sub-divisions of advertising collaborate in carrying out an angle of the new advertising. Let us take the Laemmle *Les Miserables* Scholarships, for instance. These were devised, of course, primarily to stimulate interest in the picture which Universal is releasing. The agencies of paid advertising, of exploitation through the extension of this idea into schools and libraries, and the news columns of newspapers, are all utilized in promoting this piece of advertising for *Les Miserables*.

But the enquiring mind type of advertising levies its heavy toll on this advertising enterprise. Through the thousands of returns which are coming in on this contest, Universal is gauging accurately and convincingly the mind of the general public in regard to their appreciation of the classics on the screen.

Another instance where all three divisions of advertising were utilized by the new enquiring mind type of advertising was in a recent contest conducted to secure a slogan in connection with Glenn Tryon, Universal's newest and most promising comedian. Of course, Universal really does want a slogan and eventually they will undoubtedly get one. Thirty thousand of them have already been submitted. But the real motive back of the Universal slogan contest was to find out how widespread was the interest in Glenn Tryon and in what type of picture he would be most interesting to moving picture goers.

An instance of the enquiring mind working through the exploitation division of advertising is the question which appears at the end of almost every Universal picture. It reads something like this: "This

is a Universal Picture. Write and tell me if you liked it." Many wonderful suggestions are received through this form of advertising—suggestions which play a very important part in the business of production at Universal City—suggestions which often influence the make-up and character of an entire season's product.

An instance of the enquiring mind working exclusively through the publicity division of Advertising is the Laemmle Award. The advertising of pictures or personalities in this Award is the smallest part of the returns anticipated and the nature of the Award is such that Universal has no more opportunity than any other company to profit by the Award. Yet so entirely sold on the enquiring mind is Universal's president that he is willing to donate Five Thousand Dollars to newspaper men and women in return for their published suggestions for the betterment of moving pictures.

(Continued on page 9)

A SYSTEM of general instruction which shall reach every description of our citizens from the richest to the poorest, as it was the earliest, so will it be the latest of all the public concerns in which I shall permit myself to take an interest.—*Thomas Jefferson*.

(Continued from page 5)

clash or accord of mass passions and aspirations—not alone of individual human beings.

But all the good acting in the *Covered Wagon*, did not and could not convey what the native participants in such local pageants as I have just described, convey by their deeply-rooted, intimate, personal interest.

Moving pictures of this Genesee County pageant were to have been taken. Some delay or mistake prevented attention to this in time. I never regretted anything more and the people themselves were no less disappointed. But it was a loss that could not be redeemed except by going through the same piece of work again, or a similar one in this region, and which is important, going through with it by exactly the same methods.

The disappointment however, made me determine that I would make some movement towards the preservation through the films, of pageant productions of such undoubted historical value as this. I took my suggestion to the Massachusetts State Historical Society when shortly afterwards I went to Boston for a season's work. They expressed interest and Dr. William Roscoe Thayer, of that organization, very kindly came to see me to talk of it, thinking something should be done, but no one then, this was in 1921, saw just how to make connections. Ow-

ing to other community theatre work and pageantry then in hand, I did not pursue it further at the time. It has waited until now, when I hope the time is ripe for its consideration by those who can actively take it up, and it seems that the various agencies which can successfully bring it about are coming in touch with each other again, in a way that may promise something for it. It will surely be a worthwhile endeavor to save from oblivion these efforts which not only present historical episodes of our American life through its generations of building, but its genre, as well, its true folk color and character, with such touchingly familiar, intimate feeling and spirit!

Evidently, considering all the desirable elements necessary to an enterprise of this kind, if it is to be of lasting value, the contracting and co-operative parties to it, should be first, National and State Historical Societies, such organizations as the D. A. R., the G. A. R., Sons of the Cincinnati, and of the Revolution, the Colonial Dames, and others regional and local, of the North, South, and other sections of the country; second, a group of pageant-masters, expert in direct pageant authorship and production; third, the cinematograph companies interested to produce historical films; and fourth, the National Bureau of Education, and State Boards, together with special educational groups such as the People's Institute, National Board of Review, Russell Sage Foundation, and the Harvard and Yale Film Foundations.

Such a combination, however, the four parties to it were to assign and interrelate their activities, would supply every requisite for such an enterprise: namely, first, the labor of historical research for material, the conduct of promotion and publicity; second, the expert practical organization of communities for the original performances of the pageants to be filmed, together with the literary composition of scenarios from the accumulated historical materials to be employed in instances, and the technical and artistic work of direction and production; third, the cinematography; fourth, the avenues of distribution to institutions and groups, educational and social, and to theaters.

With a thoroughly co-ordinated action towards such an end carried out from State to State throughout our country, there could be built up a collection of films for our State Libraries and national archives of a unique and most extraordinary value for popular education and for future historical use.

MATINEE cinema audiences in Australia will be forced to witness nothing but juvenile-standard pictures during the day, and continuous cinema houses will have to show two entirely different programs each day, if one of the recommendations of the Royal Film Commission is carried into effect, says the Assistant Trade Commissioner at Sydney, Australia.

THE Motion Picture gets its inning in a recent issue of the American Mercury. Under the subject "The Movies Tackle Literature" is considered the at present very debatable question of the respective value of the adaptation and the original story as screen material. Whatever the source, all stories in becoming pictures pass under the observation of the scenario editor and therefore he gets the chief share of attention from the author in this treatment. The following quotation will give the reader opportunity to judge whether the scenario editor's duty is a simple one or not—"There are two different problems with which the scenario editor is confronted on his accession to what he fondly thinks is power. One is reading for programme pictures, the other reading for stars and specials. For programme pictures, he is expected to find a story which will not cost too much to make—which, in one particular or another, resembles every picture ever made, which will not run over a certain length of time (thus usurping the place of the organ solo on a theatre programme), and which Kankakee or Oshkosh will find inoffensive. From the great mass of published hokum such material is easy enough to secure. All that is required is a love story with an opportunity for the heroine to wear pretty clothes at some time during the picture, even if it is only in a dream sequence. Little is wanted in the way of characterization. The possibility of introducing a ball-room set is always eagerly sought. A chance to utilize store-house furniture and other props is an advantage.

These programme pictures run in very evident cycles. Some one company makes a tremendous success, a *Miracle Man* or a *Big Parade* or a *Merry Widow*, and immediately the market is deluged with five-reel pictures proving that infantile paralysis is cured by prayer, or that war is serious, humorous or whatever you bring to it, or that life in Vienna is just one waltz after another. Just now the fever is for stories in which the Irish love the Jews. This has taken the place of the story in which two roistering Americans get a lot of fun out of fighting in France. Shortly before that, we had flapper mothers whose example almost ruined the lives of their flapper daughters. Opinion is divided in movie editorial circles as to whether the next fashion will be the delights and despairs of airplaning or whether it would be safer to stick to recommending swimming, rowing or playing football for dear old Alma Mater."

The perplexing problem of why when one goes to see his favorite story on the screen he usually comes away disappointed is revealed as caused by the complicated studio adapting processes in these words "There are at least five major operations which may be and usually are inflicted on a story to prevent it from resembling the idea the producer bought. First, it is completely rewritten. This is called translating

it to the screen, 'because word and picture symbols are so different.' When there is no longer any connection with the story on which the screen play was based, it is pronounced perfect, the title is changed to something short, spicy and entirely inapplicable, and the original story is re-sold to another company to go through the same process. Or again, a well-known story, with a title that holds an irresistible box-office appeal is bought but, for some reason, shelved. Another is made which, in the projection-room is found, even by the most optimistic of producers, to be bad. The well-known title is thereupon appended to the bad picture, a proceeding considered entirely ethical in the movies, since the company owns the title as well as the picture that has no connection with it."

Perhaps the vice of exaggeration may be the accusation here and a failure to see both sides of the question for pictures which have been launched with their own appropriate titles have not succeeded in drawing the audiences in many instances and they have perforce been jazzed up as to title in order to do the trick of putting over. Some one has said in jest that if D. W. Griffith's excellent picture *Isn't Life Wonderful* had been called "Passionate Spuds" because it did have a lot about hunger and potatoes, it would have been a far greater success at the box-office. But on the other hand there is more than a grain of truth here.

(Continued from page 7)

The only condition imposed is that the suggestions shall be printed in a newspaper or magazine. In this way they contribute most to creating interest in moving pictures. It is not necessarily limited to newspaper men and women. Any person who has a suggestion for the improvement of the quality and effectiveness of moving pictures can enter this Contest by submitting the suggestion in proper form to a newspaper and having it printed therein. All that is required then is authentication of the authorship and submission to Carl Laemmle at the office of the committee, 730 Fifth Avenue.

Of all of the Universal advertising, the Laemmle Award exhibits the highest percentage of the new advertising—the enquiring mind.

And as an enquiring type of advertiser I would be false to my principles if I did not bring you the opportunity of participating. Of all the people in the country, this group representing affiliations of the National Board of Review, seems to me to be most likely to produce beneficial suggestions for the improvement of moving pictures. You are seriously considering the moving picture from every angle. You are in touch with a splendidly organized and cap-

ably directed Board, which has looked out for the welfare of the moving picture longer than any other organization of, for, or by the industry. I know that many people who have suggestions refrain from making them because of modesty or the impression that suggestions are not regarded. I am happy to tell you that they are regarded very highly by Universal. I would like to take this opportunity to invite you—all of you—to participate with us through any suggestions you have to make, in the formulation of the Universal picture programs.

(Continued from page 11)

ily upon the theory of pre-natal influence which still enjoys a literary popularity, though it has scant foundation in science. We see the mother subjected to a great shock by being attacked by a bear and then we see her son in his manhood haunted by an irresistible impulse to identify himself with a bear. Ordinarily a kindly Russian land owner attending to his large estate, he at times becomes a terror to the countryside by dressing himself as a bear and biting the women whom he attacks in the woods. A sinister reputation gathers about the place though only his now demented mother and one old servant know that the master is the culprit.

Here then is a story of grewsome fascination and of undeniable narrative strength which, perhaps on account of the revolting actuality of the biting episodes which the camera must perforce render more brutally than the story-teller has done, is not infrequently disturbing to our aesthetic sense when transferred to the motion picture medium.

It is therefore essentially an actor's holiday and falls into the same class as *Polikuschka* rather than *Potemkin* in the matter of treatment. Konstantine V. Eggert, of the Moskow Art Theatre Group assays the difficult task of making the part of the man-bear sympathetic and comes off uncommonly well, especially in the scenes where he registers his horror at being a human pariah and his remorse for having killed his bride. There are rich and picturesque scenes depicting Russian country life and manners which have the air of solid reality which the American screen so often lacks.

(Produced by Sovkino. Distributed by Amkino.)

CHANG, the jungle melodrama is believed to be the first film which showed unaltered all around the world. Its subtitles to date have been translated into thirty-seven different languages, but the title always has remained *Chang*. That is, with the allowance that in some countries to convey the proper pronunciation it was spelled "Tjuang" and ways corresponding to that.

EXCEPTIONAL PHOTOPlays

COMMITTEE

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A department devoted to an impartial critique of the best in current photoplay production. Each picture before being listed, is thoroughly discussed by a volunteer committee composed of trained critics of literature, the stage and the screen, who are the sponsors of this department. The printed reviews represent the combined expression of this committee's opinions. The reviews aim to convey an accurate idea of the films treated, mentioning both their excellencies and defects, in order to assist the spectator to view the productions with increased interest, appreciation and discrimination. The reviews further try to bring to the attention of the reader of special tastes or interests, or of severely limited time for recreation, those photoplays which genuinely contribute to the art of the screen.

SECRETARY
AND
DEPARTMENT
EDITOR

ALFRED B. KUTTNER

Lonesome

Directed by.....Dr. Paul Fejos

Photographed by.....Gilbert Warrenton

The Cast

The Boy.....Glenn Tryon

The Girl.....Barbara Kent

Original screen story by Mann Page

THIS idyl of an amusement park is noteworthy for its indication of what can be done in the direction of simplifying the story, encrusting it with brief and telling naturalistic details and keeping it in motion through the method of always seeking cinematic picturization. A boy and a girl find themselves employed in a big city, the girl as a switchboard operator, the boy as a machine puncher in a factory. They have no intimates, their lives are a matter of getting up, working, and going to bed. They are the average, filled with youthful hopes, avid of enjoyment, but pressed upon by the cold mechanistic order, and lonely in the midst of the drive and jostle. It is a Saturday. At noonday their jobs are over for the week. Each watches acquaintances pair off, the boys keeping dates with the girls to find what amusement the half holiday has to offer. Each, half despondent, goes to the rooming house that, unknown to each other, since apparently they have but recently come to the city, lodges them both. Each hear the wagon-band that passes under their window as it ballyhooes the amusement park. Each, flying from loneliness and boredom, reacts to the suggestion and sets out to join the amusement park throng. On the bus which takes them, they see each other. Arrived at the amusement park the boy succeeds in making the girl's acquaintance. They go in bathing. They sit on the beach after the bathers have left, in love, filled with the sweetness of having met each other, with a sense of relief that their solitude is over. They wake to the realization that the beach is deserted, rush happily to find their clothes, rejoin and

set out to take in the attractions. At last they go to the roller-coaster. In the jam they are pushed into separate cars. Side by side the two cars start to wind and dip and shoot around the twin tracks. Half way around the course the wheel of the car in which the girl rides catches fire. The boy sees it and calls to her to keep her head. But when the car, streaming flames, rolls into the finish and is stopped by the attendants who extinguish the fire, she has fainted. The boy springs from his car and tries to reach her side, fighting his way through the excited crowd. But a policeman stops him, and unheeding his protestations, takes him to the station house. By the time the sympathetic cop at the desk has released him and he has dashed back to the roller-coaster, the girl has revived and gone to look for him. So in the crowd they lose each other.

And here the film rises to the suspense of tragedy. So simple a device has given us one of the most poignant and convincing sequences yet put upon the screen. For so sincere has been the treatment of the love-at-first-sight theme touching this simple authentic twain that to have them lost is unendurable, for you know in that multitude they are not likely to meet each other again. The reality of the impossible blots out the fiction that makes all things probable, and comes vividly and with a shock.

But in the end they find each other—in the rooming house where each, without the other knowing it, lives, where in despair they have separately gone. If ever a film made you wish for a happy ending, this little picture does it. The most gloomy realist, seeing it, should go home rejoicing.

In *Lonesome* Dr. Fejos, the director, convinces us that his talent is above the ordinary. His sense of what will picturize cinematically is invariably keen; inclined to the use of abstraction, his effect is nearly always illuminating to the purpose of what he is telling. *Lonesome*, in its concentration on its simple narrative, is filled with the sights and sounds of the crowd, with the sights and sounds that daily fill the city, with the things that the camera, roving and snatching here and there, can so well see and depict, with the result that you say, "There, I saw that yes-

terday or this morning, but my memory mislaid it." *Lonesome* makes you see that the motion picture can be important when dealing with supposedly simple things, that it can always make them interesting, and that it needs no chariot races and no great spectacles. The need is to be cinematic. Dr. Fejos recognizes this necessity first of all, and his aim to meet it is constant.

But no mention of *Lonesome* can be made with the idea of praising the film without calling attention to the work of Glenn Tryon in the character of the boy. Barbara Kent is winsome and careful to avoid any semblance of being other than the character called for, one of any number of decorous but lonesome young women one might meet at Coney Island under exactly the same circumstances in which the hero of *Lonesome* meets the girl of his lonely boyish dreams. But Mr. Tryon is this boy in all of his individuality, with his naivete, his charming and fresh nature, and he succeeds admirably in making you believe how decent he is, and how powerfully and deeply he responds to the little lady who has come to him to fill the void of his loneliness. He makes you feel the miracle of young love and the innocence and beauty of the emotion, and that it can be that way with a boy working a steam punch in a factory just as well as with a rich and tutored young man driving a sport roadster. And that is something that very few of our young men acting in motion pictures can make you feel with any considerable conviction.

Finally, a word of commendation should go to Universal, the producer of the film, for its courage in permitting Dr. Fejos to go ahead with his unostentatious, charming and inventive film, which bears few earmarks of what has been perceived in all too many cases as the studio ideal of story, life and people.

(Produced and Distributed by Universal)

The Legend of the Bear's Wedding

DirectorK. V. Eggert
PhotographyN. I. Ermolov

The Cast

Kazimir Shemet (the old Count)....K. V. Eggert
Adelina Shemet—his wife.....A. P. Kartzeva
Olgerd—her cousin.....J. A. Zavadsky
Count Michael Shemet.....K. V. Eggert
Maria IvinskayaA. N. Rosenel
Her sister Julka.....V. S. Malinovskaya
Doctor Jan Fredis.....B. M. Afonin
VidaN. A. Stal
Rev. Vittenbach.....A. A. Geipot
Adapted from an old Lithuanian legend.

THE *Bear's Wedding* is a partial answer to the Russian film fan's prayer for a picture without propaganda. One more picture extolling the blessings of Sovietism or pillorying the evils of the Old Regime would, we feel sure, have driven the most ardent admirer of Russian screen technique to go native once more and put in a call for a flock of cowboys, a garden of goldilock girls, and a fresh crop of clutch-and-kiss juveniles.

Sometime and somehow, we had always surmised, the Russians would send over a picture dealing with Russian life rather than with Russian ideas, even if they had to smuggle it out behind the back of their earnestness complex. Who that had given his full mead of praise to the distinctive Russian cinematic accomplishment as embodied in *Potemkin*, *Czar Ivan The Terrible* and *The End of St. Petersburg* did not long to see Russian film makers apply their brilliant technique to the simple telling of a tale? The material was there for the Russian writers are assuredly among the grandest story tellers of the world. And the Russians are among the few peoples among whom a definite folk-lore is still alive.

"*The Legend of the Bear's Wedding*", as the full title of this picture reads, is somewhere on the way in this return to simple story telling. It is somewhat of a hybrid product for it is partly based upon "Lokis", a story by Prosper Merimee, as re-worked by Lunarcharsky against the background of Lithuanian folk-lore. The story deals with the legend that human beings can assume the shape and ways of certain animals, a belief which is probably based



to some extent upon the superficial resemblance to animals sometimes recognized in the features of men and women.

The central theme of the picture rests rather heav-

(Continued on page 9)

SELECTED PICTURES GUIDE

Review Committee

Consists of approximately 250 trained members representative of widely varied interests who volunteer their services for the review of pictures.

A department devoted to the best popular entertainment and program films. Each picture is reviewed by a committee composed of members from the Review Committee personnel. Their choice of the pictures listed is based upon principles of selection developed through long study of what constitutes a good picture from the standpoint of entertainment value. The findings form a composite opinion of each committee's views and upon this opinion are based the short reviews and audience recommendations of the pictures appearing in this department. These reviews seek to bring to the reader an unbiased judgment of the pictures most worthy of popular theatre patronage and most helpful in program building for special showings of selected entertainment films.

Department Staff

ALFRED B. KUTNER
FRANCES C. BARRETT

Editor

BETTINA GUNCZY

"SELECTION NOT CENSORSHIP—THE SOLUTION."

Key to Audience Suitability

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classification.

*—Pictures especially interesting or well done but not necessarily "exceptional."

Forgotten Faces

Directed by.....Victor Sertzinger

Featuring{Clive Brook
.....{Mary Brian

Story by Richard Washburn Child

A DRAMA of father love. "Heliotrope Harry" kills his wife's lover and before he gives himself up, he takes his baby daughter whom he idolizes and places her on the door-step of a wealthy man and his wife who have just lost their only child. Through the long lonely years in prison the father hears of his daughter through a friend of his. In the meantime the mother has tried to locate the child and when the girl is eighteen and engaged to a wealthy youth, the mother through a trick learns of her daughter's whereabouts and decides to claim her. Learning of his wife's intention, the father promising the warden not to raise his hand against his wife but wanting to protect his child, is given parole and through clever means sends his wife to her death and makes the supreme sacrifice himself for his daughter. An interesting picture well done.

For the family audience including young people.

(Paramount—8 reels)

Fortune's Fool

Directed by.....Reinhold Schunzel

FeaturingEmil Jannings

Original screen story by Hans Kraly

A MELODRAMA of the conditions existing in Germany directly after and

resulting from the World War. A German butcher finds himself immensely wealthy and delights in surrounding himself with every luxury and many servants, among them some of the former aristocrats. A girl of the aristocracy impoverished by the war and the sole support of her mother and sister, decides to give up the boy she loves and marry the wealthy ex-butcher to provide luxuries for her mother. To bring himself more money and power, the butcher hires a man to wreck his enemy's car in the forthcoming automobile race, not knowing that his son, whom he has turned out of his home, is selected to drive the fatal car. When he learns the name of the driver he attempts to save the boy's life but he is too late and he is arrested for man-slaughter. Pleading guilty and denouncing himself for having sacrificed his only son for his pride and wealth, the broken-hearted man awaits the judgment of the court. The court however thinks he has been punished enough and he is freed. He releases the girl from her promise and makes it possible for her to marry the boy she loves.

For the family audience including young people.

(Louis T. Rogers—7 reels)

Heart to Heart

Directed by.....William Beaudine

Featuring{Mary Astor

.....{Lloyd Hughes

Original screen story by Adelaide Heubron

A COMEDY drama of a girl from Ohio who has married a Prince and on his death decides to return to her home. When she left the home town as a young girl to live abroad, she left behind her a young boy who was slated to be, at least in her mind, a second Edison, but she returns to find him just a handy man. The town gives her a rousing welcome and she wears her state robes and jewels to please them. After the reception, she and the boy decide to get married and market his wonderful bottle opener which has flopped because of prohibition. The picture has its high spots of comedy with Lucien Littlefield and Louise Fazenda.

For the family audience including young people.

(First National—7 reels)

Hot News

Directed by.....Clarence Badger

Featuring{Bebe Daniels

.....{Neil Hamilton

Original screen story by Monte Brice and Hyland Thompson

A COMEDY romance of two rival newsreels. The owner of the Sun newsreel loses his best cameraman because he decides to have his daughter instructed in the newsreel game. The Mercury gets the young man on their staff and there begins a heated rivalry between the man and girl. The girl gets the lucky breaks, and after she exposes a robbery through the medium of her camera, her rival and she are kidnapped by the jewel robber, finally rescued, and find love and happiness. A clean picture with clever subtitles and plenty of fun.

For the family audience including children.

(Paramount—7 reels)

Just Married

Directed by.....Frank Strayer

FeaturingRuth Taylor

Play by Ann Nichols

A COMEDY farce of the parlor, bedroom and bath variety with an ocean liner as the background. Roberta Adams, who has been purchasing her trousseau in Paris with her uncle and aunt and her fiancé, Percy, finally sets sail for home. On shipboard there is a young man named R. Adams and there is a slight mix-up about cabins. Roberta decides that she cannot marry Percy, and as she and R. Adams have been somewhat compromised they get the captain to marry them. The uncle and aunt disapprove of the girl's change of heart until they find that R. Adams belongs to the Boston Adams. Percy has been pursued by a French girl whom he had jilted and so he is forced to marry her. The picture is most amusing with clever subtitles.

For the family audience including young people.

(Paramount—6 reels)

*Lilac Time

Directed by.....George Fitzmaurice

Featuring{Colleen Moore

.....{Gary Cooper

Play by John Powell and Jane Mursin

A DRAMA of the World War. Seven English aviators are billeted at the home of the French girl, Jeannine, which is called Lilac Farm. The men are ordered up and are told not to come down until there are no German planes left. Just before the flight, one of the aces has told Jeannine he loves her, and later when he is shot down she gets an ambulance driver to take him to the hospital but she is left in her deserted village. When she later seeks him in the hospital she is told by his father that the boy is dead, as the father has other plans for his son's marriage. She sends a bunch of lilacs to be laid with the dead ace, and the lilacs tell him that Jeannine is near, and so they are finally reunited in spite of his father. A good picture a little over-sentimentalized, but well acted.

For the family audience including children.

(First National—11 reels)

*Lost in the Arctic

Directed and photographed by H. A. and Sydney Snow.

A CANADIAN government expedition of six ships commanded by Vilhjalmur Stefansson had one ship, the "Karluk" crushed by the ice leaving in doubt the fate of eight men who had set out over the ice to reach some neighboring islands. In 1924 H. A. and Sydney Snow reached Herald Island and there found the remains of the eight men together with their camping outfit but no clue as to the reason for their death. The camera record of this expedition makes a poignant picture showing the struggle to pierce the Arctic ice and ending with the last rites in honor of the eight men. On the way to Herald Island the ship stops to do some exciting whale and seal hunting and captures a huge polar bear who is brought back for the zoo. The camera work is excellent and the whole picture is highly entertaining.

For the family audience including children.

(Fox—6 reels)

Loves of an Actress

*Directed by.....Rowland V. Lee
Featuring.....Pola Negri*

Original screen story by Ernest Vajda

FROM little street singers great actresses spring and become the shining lights of the Comedie Francaise, and of course the whole world is at their feet and they have countless admirers. But these great actresses who from little singers spring are always wondrous good too, and so this one sacrifices herself by pretending to be bad so that the innocent young hero will stop wanting to marry her. Miss Negri does what she can with Mr. Vajda's tired plot and has moments which make the picture selected for those who still clamor for glamor in stories of stage life.

For the family audience including young people.

(Paramount—8 reels)

State Street Sadie

*Directed by.....Archie Mayo
Featuring.....Conrad Nagel
Story by Melville Crossman*

A CROOK melodrama. A boy, becoming involved with a gang who has robbed a bank and killed a policeman, is framed by the gang and commits suicide. His twin brother who has just returned from South America where he has made a fortune, finds his brother and a letter directed to him from his brother proving he is innocent and revealing the names of several of the gang. The brother explains the situation to the police and asks them to keep the fact of his brother's death a secret and he will take his place in the gang and in that way capture the crooks. With the help of the dead policeman's daughter, who poses as State Street Sadie from Chicago, the boy captures the gang and marries the girl. The picture is very well directed.

For the family audience including young people.

(Warner—8 reels)

The Wright Idea

*Directed by.....Charles Hines
Featuring.....Johnny Hines
Original screen story by Jack Connolly*

COMEDY of a young boy who tries to market an invention of his, a blotterless ink, and a girl who helps him make good. Having been presented with a yacht "Sultana" by an escaped lunatic, whom he thinks is just a generous old man, the boy invites a number of people for an afternoon on the yacht including several men who are interested in his ink. The crew have decided to use it as a rum runner, and interesting events occur, but everything is explained to the real owner and he determines to back the boy's invention. The boy decides the girl must share his fortune with him. A well produced picture with clever subtitles.

For the family audience including children.

(First National—7 reels)

EXCEPTIONAL PHOTOPLAYS

Lonesome

(Page 10)

For the family audience including children.

NON-FEATURE SUBJECTS

Covering Ground

(Spotlight Series)

Various forms of racing on foot and by machine.

For the family audience including children.

(Pathe—1 reel)

Face Value

Novel picture—character study of the villain, the girl and the lover without showing their faces.

For the family audience including young people.

(Paramount—2 reels)

Fighting Orphans

Scenic with two fascinating bear cubs playing around.

For the family audience including children.

(Educational—1 reel)

Handicapped

(Carl Laemmle Novelty)

A story told by human hands, a poor man's dream of how he squanders a fortune on a gold-digger. A very unique picture.

For the family audience including young people.

(Universal—1 reel)

Land of the Stork

(World We Live In Series)

A charming scenic of Denmark showing home and statue of Hans Christian Andersen. Views of storks and their nests which are so prevalent in that country.

For the family audience including children.

(Fox—1 reel)

Oregon—Trail's End

(World We Live In Series)

Fascinating and well arranged scenic of Oregon's natural wonders.

For the family audience including children.

(Fox—1 reel)

*Pathe Review No. 31

Pastoral of the Great American Desert; Beauty Secrets of Milady of Tokyo; Why the Beaver is so Busy; Dirty Work at the Cross-roads.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 32

Making a Circus out of a Canary; The Faroe Islands, Home of Vikings; How to Make Movies, Taught in One Easy Lesson; Here's One with a Kick in It.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 33

First Interview with Jim Crow and Family; Throwing a Big Party; Tin Pan Movement takes Hawaii.

For the family audience including children.

(Pathe—1 reel)

*Pathe Review No. 34

Lumbering for Camphor in Formosa Jungles; Orphan Annie's Friend, Harold Gray; Ferocious Vegetarian; America's Birthplace; New York Architecture.

For the family audience including children.

(Pathe—1 reel)

South Sea Sagas

(Spotlight Series)

Hawaii as a playground paradise.
For the family audience including children.

(Pathe—1 reel)

The Supple Sex

(Spotlight Series)

A scenic showing the athletic prowess of women in tennis, polo, swimming and running.

For the family audience including children.

(Pathe—1 reel)

SHORT COMEDIES**Calford vs. Redskins**

(Collegian Series)

Calford wins from the Redskins.
For the family audience including young people.

(Universal—2 reels)

Come on Horace

A young boy goes to Hollywood to get into the movies. He not only gets into a picture but also an automobile race.

For the family audience including children.

(Universal—1 reel)

Felix the Cat in Futuritzzy

(Pat Sullivan Cartoon)

Felix consults a horoscope reader and finds him to be a big humbug.

For the family audience including children.

(Educational—1 reel)

Goofy Birds

Two escaped lunatics hunt the umbrella bird with many comical mishaps. Excellent mechanical and animated effects.

For the family audience including children.

(Educational—2 reels)

Hollywood or Bust

A youth's dream of Hollywood with Hoot Gibson as his hero.

For the family audience including children.

(Universal—1 reel)

The Junior Year

(Collegian Series)

Story of a co-ed college, the Junior-Senior flag rush.

For the family audience including children.

(Universal—2 reels)

Ko-Ko' War Dogs

(Out-of-the-Ink Well Cartoon)

Ko-Ko goes to war.

For the family audience including children.

(Paramount—1 reel)

Mississippi Mud

(Oswald Cartoon)

Oswald the Lucky Rabbit boards a boat on the Mississippi and finds plenty of excitement.

For the family audience including children.

(Universal—1 reel)

School Begins

(Our Gang Comedies)

The first day of school for the Gang.

For the family audience including children.

(Metro-Goldwyn-Mayer—2 reels)

SOMETHING of great importance has happened in the field of visual education with the recent announcement from the Eastman Kodak Company of the establishment of a separate corporation expressly for the production of educational films. It is an event of immense significance. The Eastman move is significant because, in the first place, it was inaugurated only after the field was investigated, tested and proved. Elaborate and costly experiments conducted for two years in selected schools, under scientifically controlled conditions, yielded evidence that was conclusive on the place and need for educational films. Again, the experiments largely determined the kind of films needed and logical methods for their use. The new corporation, will not be shooting at random, as has been the general practice hitherto. Finally, the new enterprise is solidly financed, on a scale worthy of the cause. The mere fact that this work has been started, under auspices so favorable from both the educational and financial standpoints, will immediately strengthen the confidence of all concerned in this field. It will confirm the faith of the pioneers who have never wavered; it will convince thousands of the indifferent and half-hearted; it will compel attention from still other thousands who have doubted or ignored the value and vitality of visual methods in education. When a great company devotes large capital to serve a new field, it is extremely likely that the field is worth serving. It was logical that the development of the "text" film would give rise to text film companies exactly as the text book brought into existence the great textbook companies of today. The textbook is a specialty. The text film must be the same. Theatrical movie producers are even less qualified to make films for the school than are the publishers of "best sellers" to make books for the classroom.

THE Catholic Church in France will, in the future, take an active interest in the motion picture industry, according to "The Universe." A film committee has been appointed by high church dignitaries

and it includes business men, religionists, journalists and authors.

Canon Loutil, of the Church of St. Francis de Sales, in Paris, who, as Pierre L'Ermite, has already written several French scenarios, is president of the new committee, which will not operate on a commercial basis, nor condemn pictures, but will support all efforts worthy of encouragement.

All Catholics engaged in the French industry will be advised by this committee and all companies are to be assisted in a moral and religious sense.

A DEVICE has recently been invented and patented in Germany which permits an enormous increase in the number of exposures made per second, according to advices received in the Motion Picture Section of the Department of Commerce. This invention permits taking an incredible number of pictures per second, going as high as 48,000, different exposures per second. However, special apparatus must be used for such high speeds while with a normal machine costing \$350 to manufacture up to 8,000 pictures every second can be obtained. There is no demand for this device in the production of play films. For sporting events, too, present devices are fast enough. However, a tremendous field of application will be found for scientific and experimental work. There are certain very fast operations absolutely beyond the human eye and ordinary film photography, where a scientific investigation of the happenings at such high speeds have created an actual demand for high-speed photography. Among these operations may be mentioned the investigation of electric discharges, electrical switching apparatus, the determination of the speed of bullets, the operation of high-speed looms and sewing machines, investigations of metal working machinery and oscillations and vibrations on almost every kind of machine.

A VITAL question facing parents and teachers in connection with the motion picture touches the leisure hours of children. It is the leisure time that leads children to the type of citizens they will be. Children allowed to attend too many shows, too often lack patience to read, as they wish to get things in a few minutes without effort. Again, after having seen a picture such as *Scrooge's Christmas* or *Peter Pan*, the reading is enjoyed far more. So the motion picture is certainly one of the big visual aids in our lives and in our children's lives. It is a powerful agent for instruction as well as amusement. Your support of good pictures means more and better pictures. Go to good pictures, but do not advertise the bad ones by too much adverse criticism. Co-operation with educational authorities and with local motion picture houses in an earnest endeavor to improve conditions is the most logical channel through which to obtain Better Films.—*Child Welfare Magazine*.

BETTER FILMS ACTIVITIES

MRS. JAMES A. CRAIG, president of the Jacksonville (Fla.) Better Films Council spoke at the last Conference of the National Board on the Community Better Films Worker and the Exhibitor. The following item from a recent Jacksonville daily indicates that exhibitor co-operation is a subject on which this Council is well qualified to give suggestions. "Charles Morrison, recently promoted to the position of assistant district supervisor of the Public Theatres, was the guest of honor and the recipient of a handsome pair of cuff buttons from the Better Films Council of Jacksonville at a meeting held at the Mason hotel. Mrs. James A. Craig made the presentation in a very prettily worded speech in which she expressed the appreciation of the Council for the splendid co-operation of Mr. Morrison in working with the Council, for his interest in the juniors' matinees, and for his courtesy to the members. Mr. Morrison in acceptance said that his interest would never lag in the Better Films Council and extolled the Council for the movement for better and more artistic films and for suitable programs for children. The meeting was well attended and several members expressed their appreciation of the exceptional photoplays showings presented during the past month by the National Board of Review through the Jacksonville Council.

A BOOK film tie-up of special local interest was a part of the recent showing of the film *Romona* by the Albany (N. Y.) Junior Film Guild. The report sent by Mrs. F. W. Clarke, Director of the Guild, says "How Indians 'made magic' and astonished early travelers among them is told in 'The Indian How Book', by Arthur C. Parker, one of the several books displayed in the children's room at Harmanus Bleecker library this week, for young readers interested in Indians and Indian life. The display is being conducted in connection with the screen showing of *Romona*, that picturesque tale of Indian and Spanish life in Southern California. "The Indian How Book" was written by a man well known in Albany as Mr. Parker, or Gawaso Wanneh, as he is called in his own language. He was state archaeologist for several years with headquarters in the Educational building. Mr. Parker knows the life and customs of his race and tells how Indians lived in their tipis and bark houses, made wampum and war bonnets, prepared for the hunt and conducted secret lodges and danced the ghost dance. Among other books on Indians displayed at Harmanus Bleecker library for the week were: "Famous Indian Chiefs I have Known" by O. O. Howard; "Indian Heroes and Great Chieftains" by C. A. Eastman and "The Story of the Indian" by Grinnelle.

REVEREND J. EARLE EDWARDS, Pastor of the Baptist Church, Queens Village, Long Island, New York, is a believer in the use of motion pictures in connection with religious work. One of his weekly church bulletins announces two services of which motion pictures are to be a part. One is the monthly meeting of the Men's Club of the church which is to be entertained by a program consisting partly of motion pictures. The other is the Bible Study in Pictures Programs. The announcement says—"Two periods are given every Friday for parents and children. Four reels each period are shown, with Bible stories and other instructive and entertaining features. At four o'clock for mothers and their children who cannot attend the later hour. Mothers are especially invited to bring their babies. At seven o'clock for boys and their fathers, in particular who cannot attend in the afternoon."

Reverend Edwards attended the last Conference of the National Board and we hope that he will be present each year for the interest of ministers, religious education directors and others using motion pictures in the church is one important phase of the better films activity.

IN the Main Cleveland Public Library an exhibit on a bulletin board just inside the entrance calls attention to a larger exhibit on the second floor. In these exhibits an attempt is made to give an interested public some idea of how talking movies are made and operated. The material shown includes a piece of Movietone film showing President Coolidge presenting Lindbergh with the Government medal on his return from Paris; an enlargement of a piece of film showing Bernard Shaw recording which enables his voice to speak twice daily at the Globe Theatre, New York; photographs of a Photophone sound recorder and camera; of a Vitaphone camera padded to protect the recording artist from disturbing sounds; of a recording disc being microscopically examined for flaws; many photographs of the talking movie "The Lion and the Mouse" now showing at the Stillman Theatre; photographs of a Photophone loud speaker; of a motion picture projector equipped for both film and disc reproduction; a studio scene showing that recording may be carried on at considerable distance from the source of sound so that the artists may be grouped naturally. There is also a photograph of Thomas Edison, inventor of motion picture film. The exhibit includes an actual Vitaphone record. Some of the books shown are the "Motion Picture Camera-Man" (Lutz); "Practical Hints on Acting for the Cinema" (Platt); "A Million and One Nights; a History of the Motion Picture" (Ramsaye); "Scenario

Writing Today" (Lytton); "Motion Pictures and Community Needs" (Bollman); "Screen Acting" (Marsh); "Cinema Craftsmanship" (Patterson); and "How to Write Photoplays" (Emerson and Loos).

THROUGH the efforts of the Macon Better Films Committee nearly a thousand children of the city have enjoyed, during the past month, the unusually fine programs that have been given at the Rialto theatre every Saturday morning. In addition to the regular feature pictures the birthday of Jefferson Davis was celebrated and on Flag Day an appropriate program was given. Other celebrities who had places of honor on the programs were John Howard Payne, Nathan Hale and John Paul Jones. Though it is vacation time, when other clubs disband for the summer and when many people are out of the city, this Committee seems to have been busy in their efforts to give the Macon children the best in picture entertainment.

MOTION pictures made at the Maryland State fish hatchery, Gwynnbrook game farm, and various refuges, which depict propagation of wild game, will be shown by the state game department in the schools of the state this fall, according to the State Game Warden.

THE Atlanta junior matinees have been in existence since 1921, the Atlanta Better Films Committee being one of the oldest in point of service in the United States. The matinee programs and plans of organization are now being used throughout this country. In addition to the service rendered to parents who wish to guard their children from films unsuitable to their age, the Atlanta committee each Christmas provides clothing and Christmas joys for 1,000 children of Atlanta's public schools, who would otherwise go without. The money received from matinee admissions, outside of expenses, is used for this purpose. Every Saturday at the downtown matinees from 50 to 100 children from Atlanta's charitable institutions are admitted free of charge.

AT a movie, Mother, who did not approve of the picture which was being shown, said to Father: "Let's go now. I don't want Margie to see any more of this picture."

Margie, overhearing her Mother, promptly remarked: "Never mind, Mother, it doesn't hurt me. I let it go in one eye and out the other."

BETTER FILMS SERVICE

ARE you interested in knowing which are the better motion pictures, the ones worthy of your patronage, and, from a source of pre-lease review, results of the findings of 250 volunteer review members?

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Many feature pictures have especial interest for specific occasions, and these pictures supplemented by the best in non-feature or educational films, are compiled by the **Better Films National Council** into various helpful lists for program building.

Selected Book-Films	10c.
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Religious Pictures	10c.
Holiday and Special "Weeks" lists (each).	5c.

For communities wishing to organize their local activities into definite groups for the promotion of the better films movement there is available the **Motion Picture Study Club Plan.**

National Board of Review of Motion Pictures

70 Fifth Avenue

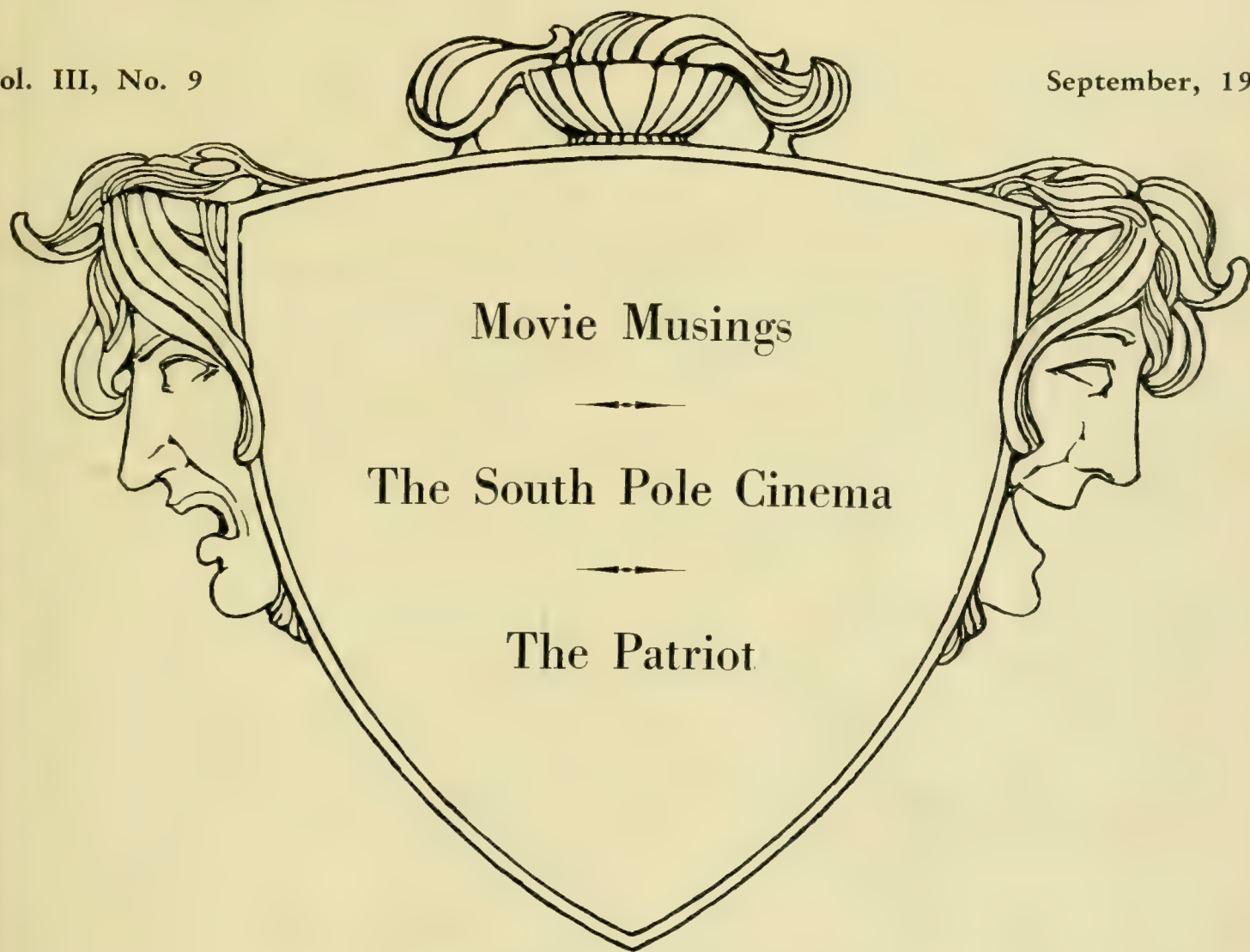
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(Combining "Exceptional Photoplays," "Film Progress" and "Monthly Photoplay Guide")

Vol. III, No. 9

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Contents

for September, 1928

Movie Musings	3
The South Pole Cinema	4
<i>Exceptional Photoplays</i>	
The Patriot	6
Selected Pictures Guide	9

FEATURES

Beggars of Life	Kit Carson
The Camera Man	The Mating Call —
Celebrity	The Mysterious Lady —
Court Martial	The Night Bird
Excess Baggage	The Scarlet Lady
The First Kiss	Smilin' Guns
The Gate Crasher	Varsity
Give and Take	The Water Hole —
	Women They Talk About

NON-FEATURES

Canned Thrills	The Peep Show
Footprints	The Sacred Baboon
Gridiron Cocktail	Snowbound
The Lofty Andes	Thrills of the Sea
Maude Muller	Wax Figures
Pathe Review No. 36	

SHORT COMEDIES

Bull-oney	Kicking Through
Calford in the Movies	Ko-Ko's Chase
The Elephant's Elbows	Ko-Ko Heaves Ho
Felix the Cat in Astono-	Newsreeling
meows	The Ol' Gray Hoss
Fiery Firemen	Panicky Pancakes
Hot Air	Stop Kidding
Hot Luck.	Two Tars

Better Films Activities	13
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Movie Musings

WHEN the evidence is all in about the mutilations to which *The Racket* has been subjected it is likely to prove a sorry record in the annals of American motion picture censorship. The censorial eliminations, both state and municipal, official and officious, which have been made in this sterling picture furnish a disheartening insight into how censorship works. The eliminations, with the exception of one or two "bad taste" excisions, were entirely political.

Since the picture dealt exhaustively with municipal corruption and the alliance between criminals and public officials this is highly significant. The play on which the picture is based received the highest praise for its fearlessness and its uncompromising honesty. The scene of the play was laid in Chicago and it was barred by advance notice from that city for perfectly understandable though by no means excusable reasons. The banning was purely political and was based upon fear. Made into a picture, by common critical consent the best underworld picture since *Underworld*, it was either banned or mutilated by the censors who thus went on record by strong implication, that the screen can stand anything but the truth.

Again fear was undoubtedly the main motivation. A milder form of this fear may be a genuine though blind concern and this form of well meaning censorship is often the worst. This pedagogical form of censorship, extravagantly interested in what the child should or should not know and therefore tending to keep all literary or screen art at an infantile level, is frequently concerned with maintaining a status quo of ignorance, with perpetuating a myth of honesty or goodness which does not exist. In the eyes of such a censor a picture like *The Racket* comes into conflict with another pretty picture drawn for our adolescents in school text books. These text books present a theoretical picture of how our states and cities are governed, with precious little reference to graft or

corruption except perhaps a carnal invention of the bad old days of Boss Tweed and his like. They do not mention that judgeships are sometimes bought or traded as political rewards, that aldermen have been known to take money from contractors, that prosecuting attorneys pay political bosses, that criminals are protected, that votes are controlled. Any picture which deals fearlessly with these disagreeable truths is bound to have a disturbing effect upon children as well as upon adults whom censorship tries to reduce to the mentality of children when they enter a theatre. Such a picture must be suppressed. Only untruthful and sentimental crook pictures can be tolerated. In their panic the good censors entirely forget that they are doing everything they can, to quote the famous line from the play, "so that government of the professionals, by the professionals, and for the professionals, shall not perish from the earth."

PEOPLE who profess to see a high positive moral value in the average movie may well ponder the following title. The heroine sighs ecstatically for "A cottage in the country and lots of kiddies". This is meant to show that she is a sweet, pure girl, prospectively a wonderful wife for the hero. How vitally is it related to modern life or to what extent does it express the cravings of young women of to-day? Suppose the heroine had said: "An up-to-date apartment in the city and don't let's be in too much of a hurry about having children". That is what lots and lots of girls actually say, for the trend has long been from the country to the city and an immediate child is often avoided on account of the young husband's as yet inadequate earning capacity. These girls are just as sweet and pure as the doll-like heroine of the picture who, by the way, does not look as if she would be very happy if too far removed from a

(Continued on page 8)

The South Pole Cinema

The National Board of Review was happy to be called upon to have a share in this latest recognition which has come to the motion picture, the preparation of a film library for Commander Richard E. Byrd's Antarctic Expedition. This service, however, could not have been rendered without the willing cooperation of the various motion picture companies and the Board extends to them its appreciation for all their courteous help and interest.

COMMANDER RICHARD E. BYRD has determined that his forthcoming expedition to the Antarctic is not to be one of "all work and no play" for the sixty hardy adventurers who are to accompany him.

Always solicitous of the welfare and comfort, mental as well as physical, of the men who take part in his various explorations and expeditions, Commander Byrd is taking with him to the South Pole a motion picture projection machine and a well stocked film library. In fact the Commander is literally taking along a motion picture theater. For several weeks the National Board of Review has been assembling the library of films for the Byrd Expedition. Commander Byrd is a member of the General Committee of the National Board of Review and it was a cause of justified pride to the staff of the Board to have this small part in the great undertaking of the intrepid Commander.

All branches of the motion picture industry immediately offered to cooperate with the National Board in providing the films and equipment necessary to entertain Commander Byrd's men on their long two year sojourn in the Antarctic. Since it was deemed advisable by both Commander Byrd and the Board to choose films as much as possible in keeping with the spirit and purpose of the expedition, it was nec-

essary in many cases for producing companies to develop new prints of films appropriate for the Commander's south Pole cinema, but no longer in circulation. H. J. Yates, President of the Consolidated Film Laboratories, kept his plant working overtime developing special prints for this unique film library.

Many of the films are photographic records of historic expeditions into both the Arctic and the Antarctic, into darkest Africa, and other unexplored areas. These were selected for their educational value, and because of the interest and admiration

which those engaged in a hazardous enterprise have for the exploits of others who have dared to look behind the footlights of nature to see what is hidden from the gaze of man. For recreational purposes a number of film comedies have been added. Charlie Chaplin, Harry Langdon, Lloyd Hamilton and other screen comedians for the first time will cast their shadows on Antarctic snows.

Following a showing for members of the Byrd Expedition by the National Board of *Shackleton's Last Antarctic Expedition*, the producer of the film made, upon the recommendation of the expedition members, a special version of that epic expedition, eliminating such portions of the film as were not con-

sidered to be of scientific value. This film will be reviewed repeatedly by Commander Byrd's men as they make their way to the far South, to familiarize themselves with some of the problems which they will encounter. It deals with Sir Ernest Shackleton's ill-fated voyage to the Antarctic on "The Quest", the little 125 ton vessel which covered 30,000 miles on the voyage which left Sir Ernest behind in an icy grave.

Carl Laemmle, President of the Universal Pictures Corporation, is contributing a special print of H. A. Snow's *Hunting Big Game in Africa* with



Commander Richard E. Byrd



A Part of the South Pole Cinema Audience

Gun and Camera and in addition several comedies and educational pictures. Universal has also furnished, with the cooperation of the Winkler Productions, an especially made animated cartoon showing Oswald the Lucky Rabbit joining the Byrd Expedition and giving Oswald's idea of the way to go about discovering the South Pole.

Chang, Grass, and Moana were three selections turned over to the National Board for the Byrd Expedition by Paramount-Famous Players-Lasky Corporation. These films deal, as we all know, with life and adventure in Asia and the South Sea Islands.

The American Museum of Natural History's contribution to the Byrd Film Library is a special print of the Roy Chapman Andrews Yunan Expedition into Southwestern China, entitled *Frontiers of a Forbidden Land*.

Ufa Films Incorporated, the German producers, are providing prints of *Heavenly Bodies*, a series of astronomical films produced in cooperation with the University of Berlin, *The Lost Expedition*, a story of exploration in Greenland, and a series of short sub-

jects including *A Jungle Round Up*, *The Sacred Baboon*, *The Parasol Ant*, *Killing the Killer*, and *Treacherous Waters*. Robert Flaherty's famous *Nanook of the North*, an epic of Eskimo life in the Arctic, was donated by Pathe. Douglas Fairbanks wired the National Board from Hollywood to select any of his films desired, and *Don Q* was the choice of the majority of Commander Byrd's men.

Warner Brothers are furnishing a film that will carry the memory of Commander Byrd and Bernt Balchen back several months to another adventure shared together when, accompanied by Lieutenant Noville and Bert Acosta, they made their historic ocean flight. The title of this picture is *Across the Atlantic* and although it is a fictional story built around a popular subject it contains good flying scenes.

In the comedy relief for this South Pole theatre, Charlie Chaplin plays an important part. From the Big Three Exchange, Incorporated, comes *The Rink*, *The Immigrant*, *The Floorwalker*, *The Fireman*, *The Pawnshop*, and *The Adventurer*. The same organi-

(Continued on page 8)

EXCEPTIONAL PHOTOPLAYS

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A department devoted to an impartial critique of the best in current photoplay production. Each picture before being listed, is thoroughly discussed by a volunteer committee composed of trained critics of literature, the stage and the screen, who are the sponsors of this department. The printed reviews represent the combined expression of this committee's opinions. The reviews aim to convey an accurate idea of the films treated, mentioning both their excellencies and defects, in order to assist the spectator to view the productions with increased interest, appreciation and discrimination. The reviews further try to bring to the attention of the reader of special tastes or interests, or of severely limited time for recreation, those photoplays which genuinely contribute to the art of the screen.

SECRETARY
AND
DEPARTMENT
EDITOR

ALFRED B. KUTTNER

The Patriot

Directed by.....Ernst Lubitsch

Photographed by.....Bert Glennon

The Cast

Czar Paul the First.....Emil Jannings

Countess Ostermann.....Florence Vidor

Count Pahlen.....Lewis Stone

Mlle. Lapoukhine.....Tera Voronina

Crown Prince.....Neil Hamilton

StephanHarry Cording

Stage play by Alfred Neumann

THE murder of Paul the First has been variously described. According to one account the conspirators smothered him to death with the pillows of his bed, a la Desdemona. They must have seemed like a contemptible pack of Othellos to him for they were black in intention as well as in appearance, having put out the lights so that none of them could say that the other had done it. Another version has it that he was butchered, a la Caesar, a dagger thrust from each of them, to make it a democratic affair as well as a cowardly one. According to the record the conspirators required Dutch courage. The drinks were on Paul. At any rate he was murdered and history reports little pity for him. He was both mad and cruel and there seems to have been no other way to abolish him. His assassins went unpunished and their leader, Count Pahlen, retired to his country estate in 1804, where he read only the local papers, having had enough of statesmanship and of wars.

All in all it was a dirty business and no one seems to have discovered anything heroic about it until Alfred Neumann wrote a German play on the subject in which he had the murder committed by a peasant soldier on whom Paul had let out some of his insane cruelty. This allowed the aristocrats to save face at the expense of historical accuracy as well as of heroic drama. For one of the signs of the decadence of modern drama is that it can no longer stomach

tragic death. It can only kill off bad men. Shakespeare was the last of the great dramatists who realized that the killing of a prince should be the concern of princes. He used assassins only to kill minor princelings off stage as in the case of the hired murderers whom Macbeth set on to kill Banquo and Fleance.

The play, though an interesting one, failed in New York but it paved the way for the picture. The motion picture has never risen in terms of its own medium to the heights of a tragic situation which impels the hero to kill and then destroys him through his own inner compulsion. It moves on the level of realistic crime and external punishment. It could not take the murder of Paul and treat it tragically partly because it is afraid of the tragic which it confuses with the sad and partly because it is simply not mature enough in the use of its own technique. The device of the German dramatist Neumann of having a helot do the actual killing was a godsend to the motion picture because it made it possible to keep the inadequate Pahlen a "nice" person, an acceptable movie hero whose soul remains manicured even though he engineers a dirty piece of work and who can then have himself shot by the helot who is acting merely as a substitute for a criminal court procedure so that the popular demand for justice can be appeased and majesty, even insane majesty, can remain flattered. With lese majesty thus punished the play has a moral ending and gets by the official as well as the psychological censor. Count Pahlen is, of course, inadequate as a hero because his motivation is too shallow. He is not one who has to kill his king. When he pleads to his mistress that he did it for his country the motion picture immediately understands him because it equates this phrase with its own, "I did it for the kiddies", which is quite right. Two shallownesses meet.

Emil Jannings plays a great Paul. He plays him as greatly as he can be played under the given conditions and in the end almost makes him triumph over Pahlen. But with Pahlen out of the running as a real hero and himself restricted to the role of the victim, he can only present a character study. He

has no one to whom he can really act up, for Pahlen is way below the calibre of an Iago, so that he must go on presenting a genre portrait until that rather absurd one hundred percenter, who hasn't even the gumption to aspire to be Czar in his place, can manoeuvre his assassination.

Jannings as Paul shows us what a completely unrestrained and at the same time demented despot might have been like and he is plausible in everything that he sets out to do. Mad, lustful and cruel, he becomes human only in his terror and in his childlike dependence upon Pahlen. His greatest scene is where he mounts the sacrosanct throne of the Czars and defies his assassins. He has previously escaped from them out of his bed chamber and flees hunted over vast lonely palace stairways until, hemmed in on all sides, he gains the throne room. There, hedged in by the aura of majesty, he dares the conspirators to mount the dais. Almost he gains the victory. It is a fine moment, perpetuating not only the sacredness of kings but of life itself. Only the helot, desperately nerved to kill, fails in his grossness to feel the awe which visibly holds the rest.

Not that Paul can justly be considered Jannings' greatest part. There is not enough of it nor is it sufficiently diversified. It is free from the somewhat false glitter of *The Last Command* and wipes out the memory of *The Street of Sin*. But there remain *Variety* and *The Last Laugh*. And though happily free from the mannerisms and exaggerations which too facile successes have perhaps bred in Jannings, the present performance could hardly be compared with the monumental work of Leonidoff in *Czar Ivan The Terrible*. Strange that the critics have so completely forgotten this man in a connection where his name inevitably re-echoes. Critics are sometimes too tactful.

Count Pahlen adds much to the stature of Lewis Stone in the estimation of those who have long admired this actor's ease and technical accomplishment. Mr. Stone belongs to the class of actors who are never bad but who never carry you away. Here he had a chance, despite the inevitable manipulations of the scenarioist and of the director to run away with the picture. His failure to accomplish this was due in part to the defects of the character and of the play which have been outlined above but partly also to the fact that he really lacks the crowning quality of acting, the dynamic. This is especially noticeable when he has to be measured against a dynamist like Jannings. When he should be deeply stirred by Paul's love for him which he must betray, Mr. Stone manages scarcely more than a pained expression. Such a thing can come pretty close to being fatal. Mr. Stone never suggests the Russian, but rather a cross between a French and an English man of the world.

Jannings in the same part, with no more favors shown him, would furnish an excellent criticism of Stone.

Mr. Lubitsch presides directorially in a combination of his later-day boudoir technique and the earlier historic manner of *Passion*. A little less of the former would have been preferable. The palace and its appurtenances, except for an excellent quality of snow used throughout the picture, smacks of Versailles rather than of Moscow. The poodle incident afforded an excellent comic touch but Lubitsch yielded to the American director's pet weakness of repeating the same effect. The mass scenes were well handled without any attempt to underscore them. In general Lubitsch's efforts seem to have been concentrated upon shepherding Jannings through the picture. Vera Voronina was rather smothered in her scenes and the choice of Neil Hamilton for the part of Crown Prince Alexander was grotesque unless he was supposed to suggest a musical comedy all by himself. Florence Vidor was made to be too much of a lady to Stone's too much of a gentleman. A beloved mistress thrown to a king for a lecherous tit-bit could be expected to rise like a more scorching rocket from the floor of her humiliation.



Death Scene from "The Patriot"

Coming back to the picture as a whole, with the trend of the direction and the interplay of Paul and Pahlen in our mind, we find a curious see-sawing of interest and sympathy. Almost all the public and individual acts of Paul's cruelty are concentrated at the beginning. Later, when he is merely a lecher, or haunted by the fear of assassination and miserably lonely, pity for him arises so that the murder plot against him dwindles to the proportions of a mere palace intrigue. The sympathy is palpably thrown to Jannings. Paul's cruelty and bestiality should have steadily mounted until the climax so that he would have been taken in the very midst of his bloody cups.

It was no compliment to Jannings to assume that he could not have held us to the last repellent note. Hamlet, who had good reasons for hating the king, was always contriving to despatch him in the full tide of his sins. This is much sounder dramatic procedure. We have already noted that Pahlen has no really deep psychological motives for killing Paul according to any truly tragic pattern. The insufficiency of his reaction to Paul's agonized expressions of trust adds to this impoverishment of the dramatic situation.

The central plot episode of Paul's whipping Stephan, the helot, across the face, so that he will later be eager to kill him, is effective although rather theatrical. Leonidoff as Ivan, it will be remembered, in a fit of quite incidental annoyance, spilt a bowl of hot soup over his unoffending jester's face. The effect was so terrible in its suggestion of malignant cruelty that it had to be partly eliminated for squeamish audiences. The effortless mastery of acting and directing contained in this incident makes Paul's use of the whip seem amateurish.

The killing of Pahlen not only has the defect of artificial motivation but distinctly holds up the end of the picture until this movie ideal of a gentleman does "the correct thing". Just here a cynical touch would have been in place, a shrug of the shoulder perhaps and an ironic phrase from Pahlen. Instead we see Pahlen sitting for an hour, from one to two o'clock, while the helot drinks enough courage into himself to shoot him. We are asked to believe that during this entire hour nothing else happened. What were the other conspirators doing? Did they perhaps, what with their work done and the late hour, sit down to have a little snack? What human thing happened? Did Pahlen have a vision of Paul calling his name in terror and loneliness and didn't he squirm a little under his pose of being a perfect patriotic gentleman? And did the courtyards of the palace really remain empty until precisely two o'clock? Was the death of Pahlen really more important than the death of Paul for all of Russia? We are just asking.

(Produced and distributed by Paramount-Famous-Lasky Corporation).

Movie Musings

(Continued from page 3)

Broadway beauty parlor. Yet what title writer would dare to put the second title into her mouth? He would look upon such an utterance as fit only for the worldly villainess from whom the hero must be saved at all costs. The fact of the matter is that the morality of the average movie is conventional and routine, safely below the average of any individual reaction.

The South Pole Cinema

(Continued from page 5)

zation is donating a print of *Heroes of the Sea*, and a film version of the Berlenbach-Delaney fight. First National Pictures has injected additional laughs with a print of Harry Langdon in *Long Pants*.

Educational Films Corporation contributed a number of comedies with an ice and snow background. These include Lloyd Hamilton in *Jolly Tars*, a Life Cartoon, *Flaming Ice*, Lupino Lane in *His Private Life*, *Felix the Cat in the Cold Rush*, *Below Zero*, three of Dr. Louis Tolhurst's cool light microscopic studies of *The Ant*, *The Spider*, and *In a Drop of Water*, and three scenics, *The Merry Little Put Put*, *The Explorers* and *Alaskan Waters*.

A number of Kit Guard and Al Cook comedies have been supplied by FBO Pictures. Metro-Goldwyn-Mayer completes the comedy portion of the Byrd film library with *The Lighter that Failed*, *Call of the Cuckoo*, *Love 'Em and Feed 'Em*, *Fighting Fathers*, *Battle of the Century*, and *Pass the Gravy*.

The International Projector Company has furnished the machine which will reproduce these films for the benefit and enjoyment of the men. The General Electric Company also provided a necessary part of the equipment in the lamps. There was a general desire on the part of all those who could in any way assist to do their utmost in making this unique theatre a success.

The National Board of Review was compelled to refuse many films offered for the Byrd library, because of weight limitations. Since thousands of tons of supplies, equipment, etcetera, necessary to the subsistence of the men must be taken, all excess poundage has been cut to the limit. Nevertheless the first motion picture theatre at the South Pole is adequately supplied for its long season.

Commander Byrd in a letter to the National Board expressed the importance which he attaches to this film library. "I am writing," states Commander Byrd, "to thank you for the fine cooperation which the National Board of Review has given the Expedition in assembling the motion picture library and arranging the loan of a projection machine for the entertainment and education of the Expedition's personnel during the long voyage and sojourn in the Antarctic. We are depending on this piece of equipment a great deal in keeping up the morale of the personnel, especially during the long winter night of continuous blackness."



SELECTED PICTURES GUIDE

Review Committee

Consists of approximately 250 trained members representative of widely varied interests who volunteer their services for the review of pictures.

A department devoted to the best popular entertainment and program films. Each picture is reviewed by a committee composed of members from the Review Committee personnel. Their choice of the pictures listed is based upon principles of selection developed through long study of what constitutes a good picture from the standpoint of entertainment value. The findings form a composite opinion of each committee's views and upon this opinion are based the short reviews and audience recommendations of the pictures appearing in this department. These reviews seek to bring to the reader an unbiased judgment of the pictures most worthy of popular theatre patronage and most helpful in program building for special showings of selected entertainment films.

Department Staff

ALFRED B. KUTTNER
FRANCES C. BARRETT

Editor

BETTINA GUNCZY

"SELECTION NOT CENSORSHIP—THE SOLUTION."

Key to Audience Suitability

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the family audience classification.

*—Pictures especially interesting or well done but not necessarily "exceptional."

Beggars of Life

Directed by.....William Wellman
Featuring.....Wallace Beery

Novel by Jim Tully

A ROMANTIC drama of hobo life. A young girl in mortal fear of her step-father kills him in self-defense and flees with a young tramp to escape the police. They seek protection with a gang of hobos who in their rough way are kind to them. The leader helps them make their escape to Canada and in the ensuing battle gives his life for the young people who among the beggars of life have found love. The interest is well sustained and the acting is excellent.

For the family audience including young people.

(Paramount—9 reels)

The Camera Man

Directed by.....Edward Sedgwick
Featuring.....Buster Keaton
Original screen story by Edward Sedgwick

BUSTER KEATON has found an excellent plot for his individual comic vein, his imperturbable incompetence which at the end is turned into merit, his timid infatuation for the heroine which makes her change from pity to love, and his general dumbness. He starts out as a sidewalk photographer who tries to take a photograph of a girl while thousands of people are milling around to look at a parade. The girl gets him a job in a newsreel office. Tipped off about a tong war, he finds the going so hot that he

abandons his camera before the infuriated Chinese. An organ grinder monkey which he has acquired keeps on grinding the camera and makes a scoop for which Buster ultimately gets the credit. A rich vein of comic business maintains a high standard of fun throughout the picture.

For the family audience including children.

(Metro-Goldwyn-Mayer—8 reels)

Celebrity

Directed by.....Tay Garnet
Featuring.....Robert Armstrong

Play by William Keese

A DUMB boxer is put through a course of literary training by his handler and gives lectures to ladies' clubs. He has also hired a pretty girl from vaudeville to be engaged to him and lend him "class". A hack writer composes love poems to her for him and he also tries his hand at verse himself. On the eve of his big fight a newspaper exposure engineered by his opponent's manager temporarily breaks his morale but he wins after all. An inoffensive burlesque of Gene Tunney was probably intended and adds to the harmless fun of the picture.

For the family audience including young people.

(Pathe—7 reels)

Court Martial

Directed by.....George B. Seitz
Featuring.....Betty Compson
.....Jack Holt

Original screen story by Elmer Harris

A SPIRITED Civil War story which departs refreshingly from the conventional model. A Union officer with a fine record is commissioned by President Lincoln to run down a guerrilla band headed by a woman, which is continuing raiding operations after the official close of the war. He joins the band in the disguise of a notorious Western gunman and finds that the heroine is a charming Southern girl who is fighting to avenge the wanton slaughter of her father by some Northern camp followers. Love interferes with the carrying out of duty and the officer finds himself facing a firing squad. The girl rides into the Northern

lines to exonerate him and saves his life though she herself is mortally wounded.

For the family audience including young people.

(Columbia—7 reels)

Excess Baggage

Directed by.....James Cruze
Featuring.....William Haines

Play by John McGowan

THE play "Excess Baggage" dealt successfully with life behind the scenes of the stage, apparently always a sure fire theme. Transferred to the screen, it becomes a good vehicle for William Haines, who acts more seriously here than in his usual smart-alec roles. In love with a girl, he falters in his dangerous stunt act when he thinks that she has become interested in a flashy screen actor. When the audience waits in vain for him to make his perilous descent from the topmost balcony, she realizes the situation and jumps on the stage where she encourages him to go through with his act, which he does with the assurance that she really loves him still.

For the family audience including young people.

(Metro-Goldwyn-Mayer—8 reels)

The First Kiss

Directed by.....Rowland V. Lee
Featuring.....Gary Cooper
.....Fay Wray

Saturday Evening Post story "Four Brothers" by Tristram Tupper

A ROMANCE laid in the old shipyards of St. Michaels, Maryland. Four brothers of one of the first families of Maryland are left in poverty and privation by a drunken father. They all become oystermen on the Chesapeake Bay but one of them is determined to make possible careers for his brothers and to repudiate the insult of being called "white trash" by the girl he loves. He sacrifices everything for this purpose but is finally rewarded by the gratitude of his brothers and the love of the girl.

For the family audience including young people.

(Paramount—6 reels)

The Gate Crasher

Directed by.....William Craft
Featuring.....{Glenn Tryon
 {Patsy Ruth Miller
Original screen story by James Foley and
 William Craft

ROMANCE of stage life. A young would-be detective falls in love with an actress and follows her to New York City. Though at first he finds it difficult to get backstage to see her, his detective abilities are finally called upon and when he locates the stolen jewels he is rewarded for his perseverance. Good acting and amusing subtitles.

For the family audience including young people.

(Universal—6 reels)

Give and Take

Directed by.....William Beaudine
Featuring.....{Jean Hersholt
 {George Sydney

Play by Aaron Hoffman

A COMEDY romance. A youth returns from college and is all enthusiastic for trying out his business theories which his father, like all fathers, believes are good only in books. Nevertheless he sets about revolutionizing his father's canning factory and tries to put over the profit-sharing idea. Although the outcome looks dubious at first the results are better than he anticipated and he gains the respect of his father and business associates and of course the love of a girl.

For the family audience including young people.

(Universal—7 reels)

Kit Carson

Directed by.....Alfred L. Werker
Featuring.....Fred Thompson

From the historical life of Kit Carson

A ROMANTIC incident in the life of Kit Carson. Carson, in love with Josefa, a Spanish dancer in Taos, leaves her to join an expedition. Shuman, a reprobate who loathes Carson because he is jealous of him, is also among the explorers. On their way Carson saves an Indian girl from death and her father, the chief of the tribe, in return saves the party from massacre. The girl falls in love with her rescuer but he tells her it is impossible; she flees to the desert and when Carson goes to bring her back he sees her jump from a cliff to escape Shuman. He swears to get revenge and finally does, and thus brings about friendly relations with the Indians. A truly realistic Indian story.

For the family audience including children.

(Paramount—8 reels)

The Mating Call

Directed by.....James Cruze
Featuring.....{Thomas Meighan
 {Evelyn Brent
 {Renee Adoree

Novel by Rex Beach

A DRAMA in which two leading women play opposite Thomas Meighan. Returning to his Florida home after the war, a young farmer learns that his war-bride has annulled their marriage and married a rich townsman. He seeks consolation in building up his run-down place but lonely, he decides to go to Ellis Island and marry an immigrant girl. Later his former bride tries to involve him in a love affair but is unsuccessful, and after many trials and tribulations he learns that his marriage of convenience has become a marriage of love.

For the family audience including young people.

(Paramount—7 reels)

The Mysterious Lady

Directed by.....Fred Niblo
Featuring.....{Greta Garbo
 {Conrad Nagel

Novel "War in the Dark" by
Ludwig Wolfe

GRETA GARBO as a beautiful Russian spy involves an Austrian officer (Conrad Nagel) so that he is dismissed in disgrace from the army. He follows her to Russia disguised as a piano player where, having fallen in love with him, she gives him the papers which will clear his reputation. The head of the Russian spy system wants her for himself and thwarts the first attempt of the lovers to escape. She shoots him and escapes across the border with her lover. Good acting by Miss Garbo and Mr. Nagel.

For the mature audience.

(Metro-Goldwyn-Mayer—9 reels)

The Night Bird

Directed by.....Fred Newmeyer
Featuring.....Reginald Denny
Original screen story by Fred and Fanny
 Hatton

NEW YORK CITY is the background for this romance of a prizefighter and an Italian girl he has befriended. When told that she is standing in the way of her benefactor's success, the girl returns to her cruel step-father. However, on the eve of her forced marriage to a man who has been selected for her, the prize-fighter returns and rescues her, for he has found that her love means more to him than his career in the ring.

For the family audience including young people.

(Universal—7 reels)

The Scarlet Lady

Directed by.....Alan Crosland
Featuring.....Lya de Putti
Story by Bess Meredyth

LOVE, which makes the world go round, also makes Bolshevik maidens forget their principles and fall for princes of the hated royal blood. Miss de Putti makes a charming, saucy revolutionist whose system is to get under the nearest bed when-

ever danger threatens. The prince is a thorough gentleman in the matter of having his bed turned into a refuge and it seems a pity that the heroine should learn to hate him after all his hospitality. Having humbled and whipped him and brought him up for a shooting carnival, love gets the better of her again so she shoots the leader of the revolution instead and makes her getaway with the prince. Lenine reckoned without love, we fear, when he turned the revolutions loose for her Hollywood scribes to hang their plots on. The picture provides a large part for Miss de Putti who makes the most of it.

For the mature audience.

(Columbia—7 reels)

Smilin' Guns

Directed by.....Henry McRae
Featuring.....Hoot Gibson
Original screen story by Shannon Fife

A RATHER unusual Western romance with beautiful scenery and fine horsemanship. A cowboy is in love with the daughter of a wealthy ranch owner from the east and he seeks to gain the favor of the girl by making himself a model of culture and refinement. To be near her he accepts a position as foreman of the ranch and then endeavors to turn all the cowboys in his unit into dudes. Very good comedy and clever subtitles.

For the family audience including children.

(Universal—6 reels)

Varsity

Directed by.....Frank Tuttle
Featuring.....Charles Rogers
Original screen story by Wells Root

A COLLEGIATE romance. "Pop" Conlan, dean of janitors, has made arrangements for the entrance of Jimmy Duffy, an orphan, at Princeton. There he is closely watched over and guided by the janitor who takes great pride in him when in his second year he becomes an honor man. The boy falls in love with a show girl during a drunken frolic when she saves him from some trouble. She soon discovers the true reason for the interest of the janitor in the boy whom he tries to shelter but she keeps the secret as "Pop" desires. The college atmosphere is realistic and many of the scenes authentic.

For the family audience including young people.

(Paramount—7 reels)

The Water Hole

Directed by.....F. Richard Jones
Featuring.....Jack Holt
Novel by Zane Grey

A ROMANCE of the Arizona desert. A young Westerner who has come East on business falls in love with the daughter of his partner and to his grief learns that she has made a bet that she can make him propose before he returns.

He goes back hurt and disillusioned and she then realizes she loves him. Persuading her father to go with her to Arizona they overtake him at a trading post and he asks permission of her father to kidnap her, and obtains it. Her former fiancé follows them to the desert and many complications ensue before the wild flapper is finally tamed.

For the family audience including young people.

(Paramount—7 reels)

Women They Talk About

Directed by.....Lloyd Bacon

Featuring.....{Irene Rich
 {Audrey Ferris

Original screen story by Anthony Coldway

A ROMANCE of politics in a small town. Displeased with the way the mayor is running the town, a woman decides she will run for the office herself. After many political intrigues and tactics, on the eve of election when her victory is assured, she decides she would rather be the mayor's wife than the mayor. This is one of the first talking pictures and the subtitles are clever.

For the family audience including young people.

(Warner—6 reels)

EXCEPTIONAL PHOTOPLAYS

The Patriot

(Page 6)

For the family audience including young people.

NON-FEATURE SUBJECTS

Canned Thrills

(Sportlight Series)

Coney Island's artificial amusements contrasted with real sports.

For the family audience including children.

(Pathe—1 reel)

Footprints

(Laemmle Novelty)

The story of the life of a shoe from the store to the river bottom.

For the family audience including children.

(Universal—1 reel)

Gridiron Cocktail

(Sportlight Series)

Activities on the football gridiron vividly portrayed.

For the family audience including children.

(Pathe—1 reel)

The Lofty Andes

Scenes of Ecuador, the city of Quinto and the Andes mountains.

For the family audience including children.

(Fox—1 reel)

Maude Muller

(Poem by John Greenleaf Whittier)

Pleasing illustration of the poem about the gentleman who loved the farmer girl, though both marry according to their station and sigh about what might have been. Done in technicolor.

For the family audience including young people.

(Tiffany-Stahl—1 reel)

*Pathe Review No. 36

Domestic Secrets of the Eider Duck; War Machine; Viewpoint.

For the family audience including children.

(Pathe—1 reel)

The Peep Show

(Lyman H. Howe Hodge-Podge)

Interesting scenes from many lands. For the family audience including children.

(Educational—1 reel)

The Sacred Baboon

(Ufa Production)

Record of an African expedition in search of rare species of monkey.

For the family audience including children.

(Metro-Goldwyn-Mayer—1 reel)

Snowbound

(World We Live In Series)

Scenic of winter landscapes and snow ploughs in action.

For the family audience including children.

(Fox—1 reel)

Thrills of the Seas

(World We Live In Series)

Excellent views of the sea in various moods, from storm to calm.

For the family audience including children.

(Educational—1 reel)

Wax Figures

(Laemmle Novelty)

A story using the body instead of the face to express emotion.

For the family audience including young people.

(Universal—1 reel)



SHORT SUBJECTS

Bull-oney

(Oswald Cartoon)

Oswald the Lucky Rabbit becomes a bull fighter with dire results.

For the family audience including children.

(Universal—1 reel)

Calford In The Movies

(Collegian Series)

The Calford students go to Arizona for a week-end and enter the movies. Everybody is happy in the end, the director because the film is burned, and the students because they get paid.

For the family audience including children.

(Universal—2 reels)

The Elephant's Elbows

A monkey, an elephant, a little boy, a pickaninny, a zebra and a bear defeat the villainous sheriff who is trying to attach the circus.

For the family audience including children.

(Fox—2 reels)

Felix The Cat Astronomeows

(Pat Sullivan Cartoon)

Felix travels to Mars and likes it so well up there that he invites all his cat friends to join him.

For the family audience including children.

(Educational—1 reel)

Fiery Firemen

(Oswald Cartoon)

Oswald the Lucky Rabbit becomes a fireman.

For the family audience including children.

(Universal—1 reel)

Hot Air

A youth who knows nothing of flying makes good in an aeroplane picture.

For the family audience including children.

(Universal—1 reel)

Hot Luck

Juvenile comedy. Big Boy and his dog invade a fire house where the dog's fleas keep the firemen jumping and scratching in a most amusing manner.

For the family audience including children.

(Educational—2 reels)

Kicking Through

(Collegian Series)

The big soccer game between the juniors and seniors. Benson saves the day.

For the family audience including children.

(Universal—2 reels)

Ko-Ko's Chase

(Out of the Ink Well Cartoon)

Ko-Ko has a long chase to protect his sweetheart.

For the family audience including children.

(Paramount—1 reel)

Ko-Ko Heaves Ho

(Out of the Ink Well Cartoon)

Ko-Ko goes to sea and has trouble.

For the family audience including children.

(Paramount—1 reel)

Newsreeling

(Krazy Kat Cartoon)

Krazy Kat becomes a newsreel cameraman.

For the family audience including children.

(Paramount—1 reel)

The Ol' Gray Hoss

Juvenile comedy—Our Gang helps an old hack driver to get the better of a taxi owner.

For the family audience including children.

(Metro-Goldwyn-Mayer—2 reels)

Panicky Pancakes

(Oswald Cartoon)

Oswald the Lucky Rabbit becomes a pancake maker.

For the family audience including children.

(Universal—1 reel)

Stop Kidding

Slapstick comedy. A man has to play a "small boy" to get his partner out of a predicament. The "small boy" has a hard time with the large girl who comes a-visiting.

For the family audience including children.

(Paramount—2 reels)

Two Tars

Slapstick comedy. Two sailors go automobiling with two girls and smash up their car and everyone else's in a traffic jam.

For the family audience including children.

(Metro-Goldwyn-Mayer—2 reels)



A MOTION-PICTURE film, illustrative of the manufacture of American men's hats, is being successfully used to stimulate hat sales in Venezuela, the Department of Commerce has just been advised by the Assistant Trade Commissioner at Caracas. The report says:

An industrial motion-picture film, illustrating in detail the processes involved in the manufacture of an American brand of men's hats, is being used to very good advantage by the Venezuelan agent of the hat manufacturer.

Dealers, at first were reluctant to place orders for an article that promised only a very slow turnover. The situation was ably met by the agents for the hat. As soon as some initial distribution among dealers had been obtained, they began intensive propaganda and it was not long before dealers were doing their best to push sales of the American hat. Recently, the manufacturers sent their agents a motion picture reel and the agents have been arranging for its exhibition in the principal cities of the Republic. It is shown at regular motion picture theater performances, just before the "feature" picture of the day. According to the agents this form of educational publicity more than justifies the effort and expense involved. Sales of the product increase markedly after every showing of the picture and it is not an uncommon occurrence, their dealers assert, for persons to come into their stores and say: "I understand you sell the hats that we saw that movie about the other night. I forget the name of the hat for the moment, but let me see one."

EDUCATIONAL films as an additional means of teaching in Hungary have been ordered made a part of the curriculum of the schools of all grades, including post-graduate agricultural schools, by recent decrees from the Royal Hungarian Ministry of Public Education.

By the terms of its concession the Hungarian Dutch Pedagogical Company must arrange for all primary, grammar and higher grade schools, excepting the municipal schools of Budapest, eight exhibitions annually, one each month of the school year from October to June, inclusive. In the post graduate schools five exhibitions must be held during the months of November to March. The programs shown are supervised by the Ministry of Public Education through its pedagogical film board and through the board of film censors. The Ministry of the Interior has directed that in those places where the schools are not equipped with proper exhibition halls or projectors, the motion picture theater operators must provide facilities for the showing of these educational films. The films are exhibited during regular school hours.

ESTABLISHMENT near Rome of the International Institute for Cinematograph Education, which was created by the League of Nations, is announced. The Villa Falconieri, at Frascati, near Rome, has been turned over to the International Institute for Cinematographic Education. This organization was created by the League of Nations and is supposed to parallel in its particular field the International Institute of Agriculture, which is also quartered in Rome. Villa Falconieri is one of the handsome villas at Frascati in the Alban Hills. It was, prior to the World War, the property of the German kaiser, but was sequestered and subsequently made a part of the crown domain.

INVENTION of a paper film with the light sensitivity of celluloid films is announced in Berlin trade press reports according to the U. S. Department of Commerce. A Berlin engineer, it is reported, after four years' efforts, has succeeded in producing a paper film. Experiments were made partly in Berlin, partly in a paper factory near Schwerin. It is said that this film possesses the same light sensibility as the celluloid film, while the cost of production is considerably cheaper. It is also reported that the inventor has found a process to make his film noninflammable.

THERE is nothing new under the sun. Icarus was the first aviator and in his courageous attempt to fly to the sun we have a precedent for more recent projects to shoot rockets at the moon. The Chinese invented gunpowder a thousand years ago and the Romans had central heating.

Similarly, talking films are over twenty years old. As far back as 1907 the film sensation of the year was the "chronophone" or talking film. The English, who are interested in the past and particularly the past of the motion picture because they claim to have invented it, have lately been indulging in screened reminiscences of the screen's early days. Recently two extraordinarily interesting films of considerable chronological value have been trade shown in London. One is called "The Evolution of the Film" and the other "Just Twenty Years Ago." The first is the history of the film industry, the second is—just history.

It was Lumière who staged in London in 1896 what is claimed to be the first actual exhibition of films. "The Evolution of the Film" reproduces some of these and they are of remarkable intrinsic as well as historical interest. Among them is a picture—made in 1895—of a train arriving at a Paris station. It is on record that several members of that early audience found this film too realistic and hurriedly left the old Polytechnic, where it was being shown. Film audiences are not so easily impressed today.—John McCormac.

BETTER FILMS ACTIVITIES

The Motion Picture and the D. A. R.

THE report of Mrs. Newton D. Chapman, National Chairman of the Committee on Better Films of the National Society Daughters of American Revolution submitted at the 37th Annual Congress of the Society is full of enthusiasm and inspiration and doubtless under the able leadership of Mrs. Chapman the coming season will witness increased better films activity among the members of this society.

Mrs. Chapman's report indicates a thoroughness in the study of the subject under her chairmanship and a vision of future possibilities based upon this knowledge of sympathetic understanding of past accomplishments.

Not only is there interest here for the members of the D. A. R. but for all Better Films workers and we are pleased to give some of the high lights of the report. Mrs. Chapman says: "If I have learned anything from my work as National Chairman of Better Films, I have learned two irrefutable facts: First, that the members of this society—and I believe this is equally true of the thoughtful, right-living citizenry as a whole—are eager for information and education along the lines of Better Films. And second, that the motion picture industry, as it is now constituted, is intelligent enough not only to want to know what we want, but to want to meet our wishes."

"Hundreds of letters testify to my primary conclusion. The first question that is invariably asked is: 'What can we do in our locality?' It is an invariable rule that those chapters to whom the idea of Better Films work is new are eager for education and for guidance. My invariable answer to them is: 'We stand for Selection, not Censorship. Educate the public in your community to want and to support the best motion pictures.' Of my second premise there is also abundant proof. I wonder how many of you have ever written to a producer to thank him for a picture which you particularly enjoyed and admired. If you haven't done so, I suggest that you take the first opportunity to do so. I am sure you will be agreeably surprised at the tone of his answer, for he will answer, and to the point. Whenever I have written a producer and thanked him for some worthwhile production, I have received instant appreciation; and in every case, the producer has registered his desire to do the worthwhile things for the film. My program has been from the beginning and still is: If you criticize, let your criticism be constructive. Say as little as possible about pictures of which you disapprove."

"In my opinion, one of the most helpful and constructive steps of the year was the

insertion, monthly, in our national magazine of a list of recommended films. These lists have been used extensively and we have been able, through them, not only to acquaint our membership with worthwhile pictures, but we have been enabled to carry out our program of supporting the best by bringing them to the public's attention. If you will follow these lists, and if you will keep yourselves currently informed as to new pictures, you will be able to choose your pictures and at the same time, choose pictures for your children to see. There is really no excuse today for an intelligent mother to allow her children to go to see a miscellaneous motion picture program when there are available lists of pictures recommended especially for children. During the year, the National Chairman has had the Better Films badges made. One has been presented to each Vice Chairman and State Chairman. I am a believer in advertising and I want all members of the Daughters of the American Revolution to realize that our committee is the most important in this organization; at least in the minds of those who are engaged in its activities. By wearing these badges to chapter meetings, the state and national congresses, and at motion picture gatherings, members of the Daughters of the American Revolution can be easily identified. It is my belief that anything which is worth doing at all is worth doing well, and I hope that those who are engaged with me in Better Films work share with me the feeling that ours is a real patriotic work.

"I have made plans for the production of a trailer to be owned by the D. A. R. This trailer will take about three minutes for showing. It will first reveal our flag waving in the breeze, with a boy and a girl, either Scouts or members of the D. A. R., properly saluting the flag and pledging allegiance to it, using the uniform flag salute adopted by the D. A. R. and 67 other patriotic organizations. After the pledge of allegiance is given, the D. A. R. insignia will be shown, together with an inscription that the trailer is presented through the courtesy of the National Better Films Committee of the Society of the D. A. R. Such trailers may be purchased for about \$10.00 by any chapter, and I suggest that each chapter buy at least one or two for presentation to the theatre managers in their localities, asking the theatre managers in return to show the trailers each Saturday and on every holiday."

State historical pictures have a significance for all loyal citizens and the project so earnestly backed by Mrs. Chapman and the D. A. R. Society for an historical picture for each state will certainly win the state wide support. In speaking of the production of state historical pictures, Mrs. Chapman says: "This undertaking has become one of my fondest hopes. For

more than a year, I have dreamed of the possibilities of such pictures, and at last I am hopeful that that dream is to be realized—at least in part.

"Briefly, let me give you an outline of what a State Picture would be, as we now conceive it. Each picture would contain:

- (a) History of the state;
- (b) The physical geography of the state; that is, mountains, rivers, seashores, etc.;
- (c) The actual industrial life of the people;
- (d) The state activities such as new roads, schools, hospitals; in other words, a picture showing exactly how the tax dollar is spent by the state.

"I feel very strongly that there is nothing we can do which will yield the same results in giving to our people fundamental knowledge of their states and of their sister states. I see the pictures being freely circulated, bringing us all together into a more homogeneous and considerate nation. The making of State Pictures is a big undertaking. A great deal of money will be necessary if the pictures are to be worthy of us. I have a very definite feeling that the Daughters of the American Revolution would not, and cannot, stand behind anything except the very best, and so I say that the undertaking is a big one; yet I believe that the money to finance the project can and will be raised. The time is coming soon, I am confident, when there will be an unbroken chain of pictures telling the story of the birth, the development, the present status, and the future hope, of our great nation, and to these the State Pictures will add much value and worth. History affords an attractive and fertile field for the scenario writer."

It was a matter of gratification and pleasure to the members of the National Board to have such a large and representative number of D. A. R. Better Films workers present at the Annual Conference of the Board last January and it is our hope that this next year we may have the same enthusiastic response from the D. A. R. members and that we may work together throughout the year in the interest of Better Films. The report of the Chairman proves that it was also to her a matter of satisfaction that so many of her chairmen and members were in attendance at the Conference of the Board. She says: "The National Board of Review held its Annual Conference at the Waldorf Astoria Hotel in New York City in January. This was the best attended and the most interesting meeting ever held by that organization. Discussions of motion pictures from every conceivable angle were developed at the conference. The producer was there with his problems, the distributor with his. We listened to the scenario writer, to the advertising man,

to the educator, and to representatives of various public groups of activities affected by the industry. Your National Chairman was honored by being invited to serve on the Conference Committee. She was also asked to speak on the subject of Patriotic Pictures, and the activities of the Daughters of the American Revolution in Better Films. It was a source of pride that our Society had such a large representation at the conference. Besides the National Chairman, there was one Vice National Chairman from Florida, six State Chairmen, twenty-eight Better Films Chairmen, and about fifty members. So much interest developed at the conference in children's matinees, or junior matinees, and it was pointed out that such splendid work was being done in this line, that your National Chairman accepted the invitation to serve on the Juniors' Matinee Committee of the National Board of Review. In connection with Children's Matinees, the theatre managers, I have been told, are cooperating in a splendid way and I know that the organized industry is interested in the project and more than willing to assist in the work. Several of our chairmen have reported more than 1,200 children attending their matinees on Saturday mornings. I know that there is no finer service that the D. A. R. can render for the children of this country than to sponsor and to render assistance to children's matinees in order that the youth of this country may see good pictures."

Excerpts from the reports of State Chairmen in Mrs. Chapman's report show great accomplishment and we hope as new ideas and achievements develop that the state chairmen will send news items to us for the Better Films Department of our Magazine so that other groups may have the benefit of the suggestions. Since the results of Better Films work depends upon the public interest it is of utmost importance to spread any constructive ideas in all ways possible.

MRS. J. A. SELDEN, Chairman of Junior Matinees of the Macon, Georgia, Better Films Committee, has reported in August that an attendance of about 3,000 has been the record for the last month at the junior matinee. This was considered very good, in view of the fact that the month marks the largest exodus from the city during the vacation period and also the fact that torrential rains poured nearly every Saturday. The programs, said Mrs. Selden, have been very good, with splendid pictures and engaging prologues.

The Macon Committee has recently celebrated its fifth birthday and we are positive that this alert committee made much of such an occasion and we hope to have the details in a forthcoming issue.

MISS MARY DAVIS, secretary of the Extension Committee of the Macon, Georgia, Better Films Committee, has been a recent visitor to New York City and in spite of the many activities of a short stay she has found some time for the motion picture.

THE Better Films Secretary, Mrs. Bettina Gunczy has recently returned to the National Board after a long vacation spent in Europe. The longer the vacation the longer the adjustment to the routine of duties after the return, therefore, Mrs. Gunczy is calling on all Better Films friends to help her and to help their associates by sending in news items of their activities for this department of the magazine. It is encouraging and helpful to the undertaking of new plans to learn of their success in other communities, and then, too, good ideas should be passed on.

A **NNOUNCEMENT** of the fall and winter program of the Atlanta better films committee and the introductions of new chairmen, featured the recent luncheon meeting of the body with Mrs. Newton C. Wing, president, presiding. To give the membership, which is composed of representatives from civic, religious and school circles, a general idea of the history, production and marketing of motion pictures, each one of the monthly meetings, beginning in September, will deal with a separate phase of the industry. Mrs. Newton Wing asks that all organizations interested in having reports on this work, appoint chairmen to serve on the films committee.

Appointments of vital interest, which are expected to stimulate two different phases of the films work were those of Mrs. J. C. Savage, prominent club and P.-T. A. worker of West End, who will be the chairman for the community theater matinee to be started in that district this fall, and the presentation as chairman of visual education, of E. R. Enlow, known locally as having charge of that department of Atlanta's schools and an authority on the subject.

Other members of the executive board who will take a prominent part in the year's activities are Mrs. George Price, first vice president; Mrs. R. F. McCormack, second vice president; Mrs. Alonzo Richardson, parliamentarian; Mrs. John W. Lloyd, recording secretary; Miss Marianne McClellan, corresponding secretary; Mrs. C. Decker Tebo, treasurer; Mrs. John G. Courtney, matinee chaperon; Mrs. J. A. Beall, P.-T. A. representative, and Mrs. H. W. Wilder, review chairman.

Featuring the luncheon were talks by Mildred Seydell, who related an interview with Belgium's former minister of justice, Emile Van der Velde, the first to formulate rules governing motion pictures. She cited the strict care taken abroad to protect children under sixteen from seeing harmful films, and her later talk was devoted to praise of the Atlanta committee for its tactful way of protecting Atlanta's interests, and of securing the cooperation of the theater managers. Forming the latter part of a most interesting program was a talk by E. S. Carithers, of the Eastman Kodak Company.

Motion Pictures and Book Week

BOOK WEEK comes this year during the week of November 11th to 17th. This is an announcement which will set all Better Films Committees immediately busy upon plans. The National Association of Book Publishers develops many interesting ideas for the observance of Book Week, such as contests, essays, booklists and broadcasting, but they tell us that there is greater attention each year given to film tie-ups. It is very encouraging to us to hear this and we believe it is due to the increased growth and activities of the Better Films Committees throughout the country which are alert to do their part in any community undertaking.

The 1928 Selected Book Films List will soon be ready, send 10c in stamps to the National Board for a copy. Many of the films listed on the 1927 List are still available, local exhibitors or exchange men can be consulted about securing them. The National Association of Book Publishers, 25 West 33rd Street, N. Y. C., will furnish you with helpful circulars. Now is the time for Better Film Committee workers to see the theatre managers, the schools, the Parents-Teachers Association groups, the libraries and all interested organizations to arrange for a big film part in 1928 Book Week.

PARENTS in Dayton, Ohio, are to be urged not to allow their children to attend motion picture theaters or other forms of entertainment during the school week, according to Mrs. Bruce Lloyd, president of the Parent-Teachers' Council of Dayton and Montgomery Co., who has announced that plans for such a move are now being made. Mrs. J. D. Runkle has been named chairman of the motion picture committee, and it is expected that conferences will be held with motion picture theater operators in an effort to have a better type of movies for children shown in Dayton and vicinity.

REVEREND ALLEN ADAMS, pastor of the Algoma Methodist Church, Oshkosh, Wisconsin, is among those alert churchmen who recognize the importance of the motion picture in the church service. He uses pictures for two Sunday services, one at 4 p. m. for children and one at 7:30 p. m. for the grown people. The pictures are the same at the two showings but children are wisely limited to the afternoon performances, which is for the whole family. Two of the church bulletins at hand listing these "Special Feature Services" give the pictures to be shown as *The Yankee Clipper* and *Laddie*, newsreels and illustrated hymns also are included in the picture programs. Reverend Adams takes the NATIONAL BOARD OF REVIEW MAGAZINE as a guide in his picture selections.

Film Illustrated Service Adds to Religious Interest

THE church service illustrated by artistic and reverent motion pictures is becoming more widely appreciated. The four films produced by the Religious Motion Picture Foundation, which has been financed through the Harmon Foundation, have had showings at many services of worship. These motion pictures have been very successfully employed in young people's meetings and at Sunday School gatherings, yet the greatest use has been that of ministers in making their sermons more vital.

As part of its experimental work in this field the Foundation is most eager to serve small churches removed from metropolitan opportunities of fine music and similar artistic advantages. In order to facilitate a wider distribution, a low rental charge believed to be within the reach of such clientele has been adopted.

The Religious Motion Picture Foundation's four pictures are—*Christ Confounds His Critics*—(John 8:1-12) 1 reel; *Forgive Us Our Debts*—(Matthew 18:23-35) 2 reels; *The Rich Young Ruler*—(Matthew 19:16-23) 2 reels; *The Unwelcome Guest*—(Luke 7:36-50) 1 reel.

Films may be booked directly through the exchanges which are:

- New York Pathe Exchange, 1600 Broadway; Y. M. C. A. Motion Picture Bureau, 120 West 41st Street.
- Boston, Church Film Company, 1108 Boylston Street.
- Chicago, Y. M. C. A. Motion Picture Bureau, 1111 Center Street.
- Cleveland, O., Standard Film Service Co., Film Bldg., 21st and Payne Streets.
- Kansas City, Mo., Pathe Exchange, 111 West 17th Street.
- New Orleans, Harcol Motion Picture Industries, 610 Baronne Street.
- San Francisco, Pathe Exchange, 321 Turk Street.

UNDER the auspices of Religious Films, Inc., of 56 West Forty-fifth Street, a fully equipped expedition will leave in October to film twenty Bible stories on the original locations where the writings of the Old and New Testaments relate the happenings occurred. The expedition will be under the direction of the Rev. Dr. Wetting, an Episcopalian clergyman and Evan A. Watkins, who has spent considerable time in the Holy Land. Twenty stories will be filmed, ten from each of the two books of the Bible, and these will be distributed to churches in this country. They will not be shown in any motion picture theatre, but will be used in conjunction with religious services. The pictures will be undenominational in character in order that they may be fitted for use in any church.

THE women's Bureau of the Department of Labor has announced the issuance of a new motion picture entitled *Within the Gates*, designed to show the importance of women in the industrial life of the nation. Beginning with primitive times, when the woman manufactured in the home nearly everything that her family used, the film shows the development of the factory system, which drew the old cobbler from his own little home workshop and the woman from her home spinning-wheel into the din and bustle of mass production. As a concrete example of women's present-day participation in this system, the course of the entire textile industry is shown through the making of a single shirt. This "tale of a shirt" begins with the picking of the cotton in the fields; follows the fascinating processes in the mills by which the raw cotton is turned first into thread and then into cloth; goes with the bales of cloth to the shirt factory; shows the various women at work on the different parts until, when they are assembled, a garment ready to sell across the counter is turned out. The picture ends with an appeal that the 8,500,000 women at work in this country be given a fair chance and good working conditions "for the sake of a greater America." *Within the Gates* will be lent by the Women's Bureau to responsible borrowers upon payment of express charges to and from Washington.

THE *Pre-school Days of Betty Jones* is the title of a new educational film prepared by the Children's Bureau of the Department of Labor. The story shows how Betty's mother, not only planned a well regulated babyhood for her, but also carefully planned her pre-school days so that at the age of six Betty scampers off to school—a healthy, happy child—fully equipped to cope with this new phase of life. Proper habits of cleanliness, the right kind of food, regular sleeping hours, daily sun baths, wholesome recreation, physical examinations with an extra one when the child is ready to enter school, immunization against diphtheria, and vaccination for the prevention of smallpox are some of the things stressed as the foundation of a healthy mind and body and the means of having the child physically fit to start to school.

The film is available from the Children's Bureau Department of Labor, Washington, D. C.

FILMS in institutions—hospitals, orphanages, prisons, homes for the aged and the like—are now essential to the happiness and good conduct of inmates apparently.

In 3,100 such institutions in this country pictures are shown regularly. Of these half receive films free of charge through the Film Boards of Trade as a contribution of the industry to the happiness of unfortunate men, women and children. About a fourth pay only costs of transportation, and the other fourth a nominal fee where funds are available.

Perhaps the best commentary on the value of these films is contained in the following letter written by a child in the St. Vincent's Home in Denver, Colorado—an unsolicited letter of appreciation which in its boyish way speak eloquently:

"We, the boys of St. Vincent's Home, want to thank you one and all and to tell you how much we appreciate your kindness in so generously granting us the privilege of using your films in our own home.

"You know we could never see a movie if it wasn't for you. Movies cost money. We haven't any papas to give us nickels like other little boys. The weeks we don't have movies seem like months with thirty-one days, too.

"It's pretty hard to tell which a boy likes best—movies or ice cream. When he is eating ice cream he thinks its ice cream, but when he's looking at a movie, oh boy! he's sure it's the movie.

"We know just lots of your movie stars and they are all nice but our best pals are Jackie Coogan, Mary Pickford, Tom Mix, Fred Thompson, Buck Jones, Rin Tin Tin, Johnny Hines, Harry Carey, Reginald Denny, Harold Lloyd and Charlie Chaplin. You see we like these best cause they come to see us oftenest and we are better acquainted with them. You can't like people when you don't know them.

"We wish you would come out to visit us in our auditorium some Wednesday evening when we are enjoying one of your pictures. We'd sure be glad to have you any time. Little boys like us have to go to bed early and our picture shows begin at 7 o'clock, so be on time. If you have some little boys at home you can bring them too. We don't like girls very much, but if you can't leave them at home bring 'em on. Thank you Mr. Picture Show Man awful much for your movies. Good-bye, from

THE BOYS OF ST. VINCENTS."

Motion Picture Book Week

November 11th-17th

The National Board of Review of Motion Pictures

Through its BETTER FILMS National Council and Department

composed of

**Associate and cooperating members and Affiliated Better Films
Committees throughout the country, is—**

ENCOURAGING a study of the motion picture as a medium of entertainment, instruction and artistic expression.

BRINGING to the attention of the public the better pictures, classified according to their type-of-audience (age and group) suitability, and cooperating with the exhibitors in encouraging support of the finer pictures.

EMPHASIZING the fact that the majority of motion pictures are not made for children, but that the motion picture is a form of entertainment directed at its fullest expression toward mature audiences, and must be encouraged as such if its highest artistic, entertainment and educational possibilities are to be realized. But also recognizing the fact that certain films are definitely suitable for boys and girls, and sponsoring selected programs for Junior matinees.

ESTABLISHING in the minds of the public the fact that the only fair and effective way of bringing public opinion to aid socially in the entertainment, artistic and educational development of motion pictures is through the constructive methods of the Better Films movement—namely, selection and classification, and enlisting community support of the better pictures.

NATIONAL BOARD OF REVIEW MAGAZINE

(Combining "Exceptional Photoplays," "Film Progress" and "Monthly Photoplay Guide")

Vol. III, No. 10

October, 1928



Luther Facing his Interrogators (See page 4)

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A Hint to the Wise!

IF YOU enjoy this issue of the NATIONAL BOARD OF REVIEW MAGAZINE tell your friends about it—tell them of this unique publication in the motion picture field—treat your friends by passing on to them news of something interesting.

Don't let them attend the pictures indiscriminately and then say they are all bad—help them to know which are the good ones to see so that they too will come away satisfied.

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Contents for October, 1928

The Pictures are Heard From	3
Martin Luther	4
Book Week	5
Selected Pictures Guide	6

FEATURES

The Air Circus	Moran of the Marines
Alias Jimmy Valentine	Mother Knows Best
The Baby Cyclone	The Night Watch
Brotherly Love	Plastered in Paris
The Docks of New York	Show People
Dry Martini	Smoke Believ
The Glorious Trail	Son of the Golden West
Husbands or Lovers	The Street of Illusion
The Kid's Clever	The Submarine
Lite's Mockery	Take Me Home
Me Gangster	The Terror
The Midnight Taxi	The Whip

NON-FEATURES

America's Pride	Pathe Review No. 41
Getting Together	The Sky Ranger
Murder	Spanish Craftsmen
Muscle Marvels	A Spartan Diet
Neapolitan Days	Through the Forest Aisles
On the Move	

SHORT COMEDIES

Baby Feud	The Paddling Co-eds
Call Your Shots	Papa's Pest
Feed 'Em and Weep	The Prodigal Pup
Felix in the Last Lite	The Rag Doll
A Horse Tale	Sea Sword
Ko Ko Cleans Up	The Sock Exchange
Ko Ko's Big Pull	

Better Films Activities	10
-------------------------------	----

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The Pictures Are Heard From

THE discussion about talking pictures would seem to fall into two parts. The first of these has to do entirely with their popularity and, if that popularity is great enough, with the question of their eventually superseding the silent picture. The second is concerned solely with what the vocal element in pictures will add to or detract from their artistic value.

Their present popularity is hardly debatable. Just now, given any main street on which there are two theatres of which one is continuing to show silent pictures while the other specializes in talkies, the picture which talks will draw the crowd. That is why exhibitors are so excited and producers are spending money "regardless" to make more talkies as fast as possible.

The producers are not wasting time in arguing against the facts. The public is crowding into the talkies with all the curiosity of a million cats and the producers are going to give the public what it wants, now and forever after. There is evidence that some of the producers were not enthusiastic about talkies, with all the fresh financing and the revolution in studio technique which they involve. But they have capitulated.

So if you are a producer or an exhibitor or just a part of the minority of the public which still prefers silent pictures, you might as well face the fact that you are going to have talkies whether you like it or not. Whether they will be only a passing vogue, whether they will fall into disfavor even after they have been perfected as talkies, is much too early to tell. The chances are against that. Major technical innovations of this sort, especially if they broaden the range of appeal of the medium, are seldom discarded. The future picture may not always be all talkie but it will at least retain the reproduction of natural sounds or some other striking auditory effects. Some combination of appeal both to the eye and to the ear will probably continue to be used in all popular pictures.

Coming to the second part of the discussion it can still be well argued that the addition of the voice detracts from the artistic value of the pure motion picture, that in fact it constitutes a rather fatal check to the development of a specific cinematic art. At least all the a priori arguments would seem to be against any artistic gain. The addition of the voice throws the screen back to the stage from which it has slowly been emancipating itself. It slows down the movement of the picture, sometimes to the point of stopping it dead. It introduces the art of the stage by interfering with the art of the cinema, if, as probably everybody will grant, cinematic motion is one of the functions of the aesthetics involved in screen portrayal. It must be remembered that even the written title interferes with this function; that is why the demand for a picture without titles is not merely a demand for a stunt. One can state the difficulty by saying that the tempo of dialogue and the tempo of cinematic pantomime are incommensurable.

The arbitrary alteration of dramatic dialogue with cinematic presentation tends to confuse the spectator by making him reverse the form of his artistic receptivity so that the result is merely a mixed art form and not a fusion of the two arts for the intensification of artistic effect.

Now it is quite possible that the motion picture may enjoy its greatest success as a mixed art form. Almost always when an art is dominated by the popular taste the result is a mixed art form. Poetry is diluted by didacticism, music becomes imitative music, painting becomes literary. The motion picture, which from the beginning has been more dominated by the popular taste than any other struggling art, might well attain the dignity of grand opera, itself an outstanding example of a mixed art form which already has much in common with the motion picture in its conventional plot, its emotionalism, its liberal borrowings from the other arts and the general expensiveness involved in most of its presentations.

Martin Luther

THE cathedrals of Europe, those great architectural monuments of the Middle Ages, are commonly held to owe some of their perfection to the spirit in which they were built. The slow, unhurried erection of these vast edifices was a communal affair, an undertaking which profoundly stirred the religious emotions of the builders. These monuments were also monuments to their faith.

This spirit of devotion to a consecrated task is rarely found in modern industry. The bricklayers' union is said to be a thoroughly lay order. Least of all, perhaps, would one expect to find any traces of such a spirit in the business of making motion pictures.

Yet a picture like *Martin Luther* almost convinces one of the contrary. Something in the sustained mood of this screen offering, its consistent atmosphere and its forthright presentation of an epic event in the history of the Christian religion would well-nigh make one feel that it must have been made in a spirit of devotion similar to that which helped to rear cathedrals. Actually this is too much to believe and a glance at the names of its imposing cast adds to our doubt whether those concerned in the making of this picture were animated by a common faith. Indeed this rather bold analogy is really just a way of saying that *Martin Luther* is artistically and histrionically a picture of extraordinary merit.

Martin Luther, which will probably be released under the name of "Freedom" on account of a title conflict with another picture of the same name, deals with the life of Luther through the formative period of his early manhood, the pilgrimage to Rome, the posting of his famous ninety-five theses, the publication of the Manifesto, his appearance at the Diet of Worms and up to the period of the Peasant's War when he temporarily checked the excesses of his more fanatical followers by his dramatic appearance in the pulpit of the church of Wittenburg, fresh from his retirement at the Wartburg.

These events are presented in a purely historical spirit, with no controversial distortions. Told just as a story they constitute a historical drama of the first order, taking place around the fascinating figure of a courageous man who defied the imposing authority of a powerful church organization at a time when his action might well have incurred the penalty of death at the stake. Whatever our faith may be we cannot help admiring Luther the man in these phases of his life's work. The screen as an educational medium adds greatly to its stature by this presentation.

The artistic merits of the production are of the

highest order. In no picture that we can recall, whether fictional or historical, has the mediaeval atmosphere been so consistently or so effortlessly maintained. The characters we see in this picture live and act their lives and as we follow them transport us to the times of Albrecht Durer and Hans Sachs. The interiors of monasteries, street scenes, imposing gatherings of prelates, scenes at the court of Charles the Fifth all ring true. Sequences like Luther's pilgrimage to Rome and his unhappy realization of the worldliness of the Eternal City on the steps of St. Peter's are unforgettable for their pictorial quality. They can only be compared, and that decidedly in favor of the present picture, with some of the best parts of Murnau's *Faust*.



Luther himself, as acted by Eugen Klopfer, in a large gallery of performers, is least actorlike. His plain peasant heritage, his embodiment of the faith which he preached, the contrast between his spiritual humility and his forceful reaction when called upon to act in situations requiring courage and decision are most ably portrayed. In its historical presentation, in setting and in individual interpretation *Martin Luther* is rounded and whole.

It would be a pity if this picture were limited to the educational and religious fields of presentation. Here we once more face the inelasticity of the exhibitor's point of view which so often acts as a bar to the very best pictures. This for instance is an outstanding picture in every sense of the word which would surely enjoy a long run in many theatres on the strength of its straight dramatic and artistic appeal.

Laughing At Hollywood

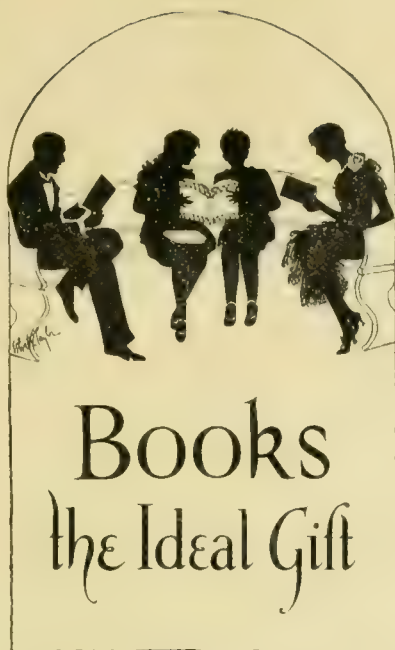
Spider Boy, by Carl Van Vechten.
Alfred A. Knopf, Inc. \$2.50.

MR. CARL VAN VECHTEN, who went adventuring out to Hollywood about two years ago, is much too wise and tolerant a person to have come back with a bitter taste in his mouth or with a mission to muckrake in fashionable magazines at fancy prices. Mr. Van Vechten was evidently amused by Hollywood and its inhabitants as he has been amused before in looking at various phases of life in a series of entertaining novels which have given him an enviable reputation as a satirical novelist with a manner all his own.

He writes about Hollywood with the freedom of an author who has no scenarios to sell. What seems to have struck him most is the fantastic aspect of this haven of spoiled children and of rickety romances which a saner realism has for the most part driven from our stage. What he has written, and here perhaps is the ironic nemesis which may after all overtake his book, is a scenario of that very quality of fantasy which lies like a phosphorescent paint over the externals of Hollywood.

Into this fragile heaven where nothing is real because the picture is the thing and that is not like anything else in life, the hero of Mr. Van Vechten's novel is somewhat forcibly projected. Entrained for the West to escape to solitude from the notoriety of a sudden Broadway success, he falls into the clutches of a waning star of the movies who wants to climb back to her firmament via his growing fame. Ambrose Deacon, a shy young dramatist, finds himself saddled with assured movie success. He becomes the father of a scenario which he has never seen and is credited with a business shrewdness of which he is totally innocent. Seeking to escape from his esurient star—he falls into the arms of her rivals. The girl he falls in love with is movie mad and her father, who has seen too many movies, thinks that he has seduced her and wants to shoot him. The most desperate expedients to avoid what seems to Ambrose like a pack of maniacs, are of no avail for the simple reason that no one will believe that he hates the movies and does not want the fabulous sums which the magnates dangle before him. His scenario, which he never wrote, is re-written and re-named, his contracts and his contacts multiply kaleidoscopically.

Before this onslaught poor Ambrose goes down. The whole thing is too much for him. The magnates sign him up, the studios produce his picture, the girl marries him. The movies have annexed him. Henceforth poor, ludicrous, helpless Ambrose Deacon will be nothing more than a cinemameluke. And indeed this gay extravaganza has its point. For are we not all slaves of the movies? A. B. K.



and also an ideal way to follow up the seeing of a good book-film.

BOOK WEEK is ten years old this fall, therefore it deserves a particular celebration. This event has always afforded Better Films Committees a fine opportunity for community tie-ups and as the 1928 observance is to be a special anniversary one Committees have a greater chance to take part in it. The current year has seen the adaptation into good motion pictures of a number of outstanding new and old favorite books. These are all included in the *Selected Book-Films, 1928*, compiled by the National Board of Review and just off the press. The list includes such titles as "Hangman's House," "The Private Life of Helen of Troy," "Sorrell and Son," and "Freckles" among many others.

There was a time when book publishers did not look with much friendliness on the motion picture. Motion picture attendance was thought to be a rival of reading, if people went to the movies it took their time from reading, but as the motion picture was developed and better story material has been used as a source for films, it has been discovered by these publishers that motion pictures lead to greater book interest. Not only publishers but book dealers and especially libraries have noted this increased reading habit caused by the motion picture and they are ever willing to take advantage of opportunities for book-film tie-ups.

Where there is an organized local Better Films Committee working with these other community activities it will find ready co-operation in all plans which it may suggest for Book Week. Miss Humble, Executive Secretary of the National Association of Book Publishers, in a recent article on Book Week says, "Educational groups are fundamentally interested in increasing the use of books among their members; civic groups do not have to be convinced that book stores and libraries

(Continued on page 9)

Two Infant Industries Salute Each Other

THE dinner given recently by the Aeronautical Chamber of Commerce to the motion picture industry, at the Waldorf-Astoria Hotel in New York City, was a further indication not only of the deep impress which aviation has made upon the world consciousness during the past year, but also of the close relationship between two of the huskiest infant industries in the United States—motion pictures and aviation.

Recognizing the fact that the development of aviation through the past decade has furnished millions of feet of screen news, and that the motion pictures' presentation of aviation activities has heightened popular interest in the subject, thereby contributing in a large measure to its more rapid development, the Aeronautical Chamber of Commerce brought the two industries together under the same roof for a mutual handclasp of good will and appreciation. A recent illustration of this good will was evinced in the hearty co-operation which the National Board of Review received from the many motion picture companies in the compilation of the film library for Commander Richard E. Byrd's South Pole Expedition.

The inspiration for the event was Colonel Lindbergh's historic trans-Atlantic flight. Following the banquet the guests witnessed the first complete screen version of the Lindbergh epic. This picture begins at the moment the bashful youth took off from San Diego, shows his arrival via the air route in Paris, and later scenes when, as the hero of the hour, he toured South America and the United States.

The National Board of Review was represented by Chairman William B. Tower. Among the guests of honor were F. Trubee Davidson, Assistant Secretary of War, Edward P. Warner, Assistant Secretary of the Navy, William R. Castle, Jr., Assistant Secretary of State, Honorable J. D. Scott, Major Georges Thenault and Honorable Jean Cattier, representatives respectively of the British, French and Belgian embassies, Adolph Zukor, Nicholas Schenck, H. W. Warner, F. Guggenheim, who has aided aviation through the Guggenheim Foundation, Richard Washburn Childs, George Eastman and Earl Rowland, winner of Class A in the trans-continental air derby.

Major Lester D. Gardner, President of the Aeronautical Chamber of Commerce of America, presented a print of the film, made up from newsreel shots of Lindbergh's adventures, to the State Department and to the British, French and Belgian Governments, for their official archives. Will H. Hays, President of the Motion Picture Producers and Distributors of America, responded for the motion picture companies which are members of his organization, and which contributed to the making of the Lindbergh film.

SELECTED PICTURES GUIDE

Review Committee

Consists of approximately 200 trained members representative of widely varied interests who volunteer their services for the review of pictures.

A department devoted to the best popular entertainment and program films. Each picture is reviewed by a committee composed of members from the Review Committee personnel. Their choice of the pictures listed is based upon principles of selection developed through long study of what constitutes a good picture from the standpoint of entertainment value. The findings form a composite opinion of each committee's views and upon this opinion are based the short reviews and audience recommendations of the pictures appearing in this department. These reviews seek to bring to the reader an unbiased judgment of the pictures most worthy of popular theatre patronage and most helpful in program building for special showings of selected entertainment films.

Department Staff

ALFRED B. KUTTNER
FRANCES C. BARRETT

Editor

BEITINA GUNCZY

"SELECTION NOT CENSORSHIP—THE SOLUTION."

Key to Audience Suitability

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the second classification.

*—Pictures especially interesting or well done but not necessarily "exceptional."

*The Air Circus

Directed by.....(Howard Hawks
Lew Seiler

Featuring.....(Arthur Lake
David Rollins
Sue Carroll

Original screen story by Graham Baker
and Andrew Bennison

TWO young, know-it-all, Lindbergh competitors set out for an aviation school with all the confidence of youth. They feel that they do not have much to learn, having read a good deal of aviation dope in magazines and elsewhere. On their way they run into a pretty girl and give her a good blow hard story about what fine aviators they are. Once arrived at the school their conceit is completely taken out of them and then slowly reassembled into real flying efficiency. They also have a bad moment when the pretty girl appears and turns out to be an aviatrix.

One of the boys has an attack of fear on his first flight and almost kills himself and his instructor by clutching the levers. It looks as if he could never become an aviator to his despair and the concern of his mother who comes to soothe his shattered nerves with beautiful maternal understanding. However, he forgets his fear dramatically when he has to take the air to rescue his chum and the pretty girl who have gone up in a defective plane. The characters of this story are simple and believable and the picture shows us interestingly how aviators are trained in the difficult science of flying.

For the family audience including young people.

(Fox—8 reels)

Alias Jimmy Valentine

Directed by.....Jack Conway
Featuring.....William Haines
Play by Paul Armstrong

THE familiar story of a safe-cracker who reforms through the love of a girl and then takes the chance of being re-arrested by opening his employer's safe to rescue a child, who is imprisoned there. William Haines continues to develop his straight acting abilities which he first began to show in *Excess Baggage*. He has the able support of Lionel Barrymore who plays the part of the detective, vindictive until he is convinced that the former criminal has really gone straight.

For the family audience including young people.

(Metro-Goldwyn-Mayer—8 reels)

The Baby Cyclone

Directed by.....Edward Sutherland
Featuring.....Lew Cody
Aileen Pringle

Play by George M. Cohan

LEST you think this picture is a mystery thriller you should know that the baby cyclone is a dog—assuming that a Pekingese is really an honest to goodness dog. Neither the husband nor the fatal stepper, who wants to be one, would call him a dog and what they would call him isn't fit to be told. Wife and fiancée, on the other hand, think him an angel pet and what with each of them trying to have him for her very own and the two men co-operating in vain to exterminate the pest you have the makings of a lively farce.

For the family audience including young people.

(Metro-Goldwyn-Mayer—7 reels)

Brotherly Love

Directed by.....Charles F. Reisner
Featuring.....Karl Dane
George K. Arthur
Liberty Magazine story "Big Hearted Jim" by Patterson Maragoni

A COMEDY built around the attempts to reform a group of convicts through the teaching of "brotherly love." There is a good deal of wholehearted fun throughout the picture although the plot is a rather feeble one, serving merely to hold together the various episodes of the film. Karl Dane, as a husky and very dumb prison

guard and George K. Arthur as a meek and lowly prisoner are rivals for the hand of the warden's daughter. The situations are laugh provoking and a football game between two rival prison teams is especially hilarious.

For the family audience including young people.

(Metro-Goldwyn-Mayer—7 reels)

The Docks of New York

Directed by.....Josef Von Sternberg
Featuring.....George Bancroft

Original screen story by
John Monk Saunders

MELODRAMA with human interest appeal. This is another of the Bancroft-Von Sternberg crime pictures, a combination which seems to result most fortunately in this type of story. Bancroft plays his rough characters with an emotional appeal and a restraint while Von Sternberg gives a realism and atmospheric quality to the backgrounds. The plot concerns a stoker on shore leave for one night. In this short time loves comes into his life when he rescues a girl from drowning and she consents to marry him. Unable to leave her he returns to find her in prison for theft but from then on it is a struggle upward.

For the mature audience.

(Paramount—8 reels)

Dry Martini

Directed by.....H. D'Abbie D'Arrast
Featuring.....Mary Astor
Matt Moore

Novel by John Thomas

"WHEN one of us dies I shall go to Paris" said the husband to the wife. That was long ago before there were any divorces. Here we have a certain jolly old party who has been living in Paris for ten years who loves his liquor and the ladies in a perfectly nice sort of way. Comes a wire from his divorced wife that their daughter, now out of her teens, is coming from America to visit him. The jolly old party is all a-fluster; he will have to buck up a bit and present a respectable front. Away with the dry Martinis and the tell tale traces of ingratiating ladies! Papa is going to be very proper. But how bored the younger generation has become. Daughter finds Papa very tame. Nothing will do but a dangerous flirtation

with a wicked boulevardier. But Papa's boon companion is a personable fellow and gives the Frenchman competition. Love—rescue—wedding! Pouf! It has been a strenuous time for Papa. Now he can settle down again to his dry Martinis and his pretty ladies.

For the family audience including young people.

(Fox—7 reels)

The Glorious Trail

Directed by.....Albert Rogell
Featuring.....Ken Maynard
Original screen story by Marron Jackson

WHEN the vogue of *The Covered Wagon* produced *The Iron Horse* and similar transcontinental epics the scenario boys overlooked the thrill that might lie in the story of how the first coast to coast telegraph wire was strung. This picture treats the theme more fictionally than historically and makes the Indians of the Western plains the chief villains of the drama as they fight in vain to prevent the "singing wires" from invading their last strongholds. The linesmen of the telegraph company are protected by an intrepid scout and Indian fighter. A good many redskins "bite the dust" in the course of the picture and that's what makes it a good one, for—we might as well confess it—there is still a thrill in an Indian fight. Take your youngsters along and see if that isn't so.

For the family audience including children.

(First National—6 reels)

Husbands or Lovers

Directed by.....Paul Azziner
Featuring.....Emil Jannings
Novel "Nju"

THIS film, one of the early Jannings pictures, is a very interesting one despite the many technical faults and the very bad photography. The story is that of a matter-of-fact husband who, through the intrusion of a romantic poet, loses the love of his wife. In spite of his frantic appeals, she leaves him and their small daughter. The poet soon tires of this rather weak, silly woman and deserts her. She in her humiliation is unable to face her husband and in despair commits suicide. Jannings as the husband is at all times a convincing figure and he is supported by an able cast including Conrad Veidt.

For the mature audience.

(Hi-Mark—7 reels)

The Kid's Clever

Directed by.....William Craft
Featuring.....Glenn Tryon
Original screen story by Vin Moore

"BUGS" RAYMOND has perfected a fuelless motor and is endeavoring to sell his idea. He becomes acquainted with the daughter of a motor manufacturer who persuades her father to witness a demonstration. But a rival salesman induces

"Bug's" assistant to tamper with the motor which results in the demonstration being a decided "flop." In the end however, the culprit is found out and the sale is accomplished. Glenn Tryon gives his usual breezy interpretation of the fresh small-town boy and the picture abounds in amusing situations.

For the family audience including children.

(Universal—6 reels)

Life's Mockery

Directed by.....Robert F. Hill
Featuring.....Betty Compson
Original screen story by Isadore Bernstein

A ROMANCE of the underworld. A man interested in criminals and wishing to help them decides to test his theory that a criminal is made and not born and that environment is everything. Selecting a young girl who is caught by the police on a burglary charge, he adopts her and brings her up surrounded by every luxury. Later she runs away and returns to her father to force him to lead an honest life. Sought by the wealthy man and his son who has fallen in love with her, they finally find her living on a farm with her father, and all ends in happiness.

For the family audience including young people.

(Chadwick—7 reels)

Me, Gangster

Directed by.....Raoul Walsh
Featuring.....Don Terry
.....June Collyer
Saturday Evening Post story by Charles Coe

THIS is the story of the career of a gangster told in diary form by frequent references to its pages. We see the boy in his early environment, playing around in a degraded district of a large city and graduating slowly from minor delinquencies to a full fledged robbery involving a manslaughter charge. He is convicted and after he has served his time his gang tries to take from him the stolen money which he is determined to restore to the rightful owner. In this effort he is aided by the girl who has fallen in love with him.

For the family audience including young people.

(Fox—7 reels)

The Midnight Taxi

Directed by.....John Adolphi
Featuring.....Antonio Moreno
.....Helene Costello
Story by Gregory Rogers

A MELODRAMA of bootleggers and hi-jackers. "Taxi," so-called because he is head of a fleet of taxis which run booze in from the beach, falls in love with a girl who is trying to aid her lover accused of stealing some valuable bonds. By helping her, "Taxi" incurs the enmity of his companions and many exciting events follow. There is a very tense sequence

when the hero and heroine are on a runaway railway coach which is speeding towards the Limited at a terrific pace. There is nothing very new or novel in the film but the action is swift and the entertainment value fairly good.

For the family audience including young people.

(Warner—7 reels)

Moran of the Marines

Directed by.....Frank Strayer
Featuring.....Richard Dix
.....Ruth Elder

Original screen story by Linton Wells

BECAUSE of his propensity for getting into trouble, Moran's uncle refuses to help him out of his latest scrape. He joins the Marines and subsequently falls in love with his general's daughter. The troops are sent to China and there the girl is captured by a notorious bandit when her plane makes a forced landing near headquarters. Moran goes to the rescue and, needless to say, everything ends happily. This picture marks Ruth Elder's entrance into the cinema and she proves to be a capable actress.

For the family audience including children.

(Paramount—7 reels)

Mother Knows Best

Directed by.....John Blystone
Featuring.....Madge Bellamy
.....Louise Dresser
Novel by Edna Ferber

THIS picture faithfully carries out the leading idea of Miss Edna Ferber's well known novel which deals with a domineering mother who trains her daughter to be a great actress but never allows her to develop her own personality. The daughter's love for a fellow actor is frustrated by her scheming mother with the result that the girl has a serious nervous breakdown. The doctor makes the mother realize that she is ruining her daughter's life and suggests to her that she can be saved only by being united with the man she loves. The acting is good and the Movietone is used to advantage by both the leads.

For the family audience including young people.

(Fox—9 reels)

The Night Watch

Directed by.....Alexander Korda
Featuring.....Billie Dove
Play "In the Night Watch" by Lajos Biro

CAPTAIN CORLAIX, French naval commander, is accused of having murdered a fellow officer of his ship. While the evidence is purely circumstantial, conviction seems certain. But he is finally freed by his wife (Billie Dove) who, at the risk of her reputation, tells the story of how she unwittingly spent a night on her husband's ship unknown to him. It is a story of intrigue and jealousy carried on through a naval battle. The plot is unfolded in the courtroom during the trial

and, since we are given the murder first and the untolding of the mystery later, the suspense element is well sustained. There is good acting by a capable cast throughout.

For the family audience including young people.

(First National—8 reels)

Plastered in Paris

Directed by.....Benjamin Stoloff
Featuring.....Sammy Cohen
Original screen story by Harry Sweet and Lou Breslow

THE same soldiers who went to France for democracy in 1918 go there just for fun in 1928, especially if the first stopping place is Paris, which is more than likely. Samuel Nosenblum, one of the celebrating veterans, has been a kleptomaniac ever since his gas attack and the only way to cure him when he is on a stealing stupor is to slap his face. So there's a new excuse for slapstick. Together with his pal, Bud Swenson, he is forcibly drafted by mistake into the Foreign Legion. From then on you are in for a hilarious burlesque of *Beau Geste*. The two doughboys get tangled up in a Riffian harem but manage to rescue the commandant's fair daughter. A good rowdy comedy for those who do not look down upon a good laugh.

For the family audience including young people.

(Fox—7 reels)

Show People

Directed by.....King Vidor
Featuring.....William Haines
Featuring.....Marion Davies
Original screen story by Agnes Christine Johnson and Laurence Stallings

A FILM within a film is always intriguing and this amusing comedy provides not only that but some clever characterizations by the versatile Marion Davies. Polly Pepper comes from Georgia to allow her great talents to be used in Hollywood. But when she finds herself in a slapstick—oh! what a blow for Polly. Finally she really does succeed and then as a star she suffers both temperament and bigheadedness before she has an awakening. The "extras" are a most interesting lot including Charlie Chaplin, Douglas Fairbanks, John Gilbert and other famous screen personalities.

For the family audience including young people.

(Metro-Goldwyn-Mayer—9 reels)

Smoke Bellew

Directed by.....Scott R. Dunlap
Featuring.....Conway Tearle
Featuring.....Barbara Bedford
Story by Jack London

A ROMANCE of the Klondike. During the gold rush of 1897 there is great rivalry between the "Sourdoughs", who were the old timers, and the "Chekakos", the new comers. A girl and her father after many heartbreaking experi-

ences finally stake their claim through the aid of a man who comes to the Klondike to forget his past. Romance enters his life when he meets the girl whose loyalty and heroism have brought her father and her through many hardships.

For the family audience including young people.

(Big Four Productions—7 reels)

Son of the Golden West

Directed by.....Eugene Ford
Featuring.....Tom Mix
Original screen story George W. Pyper

TOM MIX rides and cavorts through one of his thrilling stories. Playing the part here of a pony express rider, with the help of Tony, he successfully battles a gang of bandits who have been stealing the government's gold.

For the family audience including children.

(FBO—7 reels)

The Street of Illusion

Directed by.....Erle Kenton
Featuring.....Virginia Valli
Featuring.....Ian Keith
Story by Channing Pollock

AN actor who has only a small part in a production and feels that his talents have not been recognized, is in love with the leading lady and is jealous of the leading man who has superceded him. He loads with real bullets the pistol which is to be discharged at the leading man in the course of the play. At the last moment the leading man is incapacitated so that this actor has to take his place. Thus the bullets which were intended for his rival are turned upon him.

For the family audience including young people.

(Columbia—7 reels)

*The Submarine

Directed by.....Irvin Willat
Featuring.....Jack Holt
Original screen story by Norman Springer

THE central situation of *The Submarine* will hold you with a real thrill which is worth the price of admission in itself without counting the many fine shots of actual fleet manoeuvres and the expert handling of a submarine rescue unit. When the submarine sinks beyond almost all hope of rescue the only man who might be able to stand the pressure below the three hundred foot level is filled with rancorous hatred for one of the imprisoned men, a former chum of his who has made love to his wife. Stubbornly, though all his finer instincts draw him to the rescue, he sulks in hiding, brooding over the treachery of his erstwhile friend. Parallel to his personal conflict we watch the struggle and the agony in the submarine where the oxygen is rapidly giving out. Well—are you going to see this picture?

For the family audience including young people.

(Columbia—9 reels)

Take Me Home

Directed by.....Marshal Neilan
Featuring.....Bebe Daniels
Featuring.....Neil Hamilton

Original screen story by Harlan Thompson and Gower Jones

IF the motion picture has nothing else to its credit at least it has made the chorus girl pure. Girls simply do not come purer than chorus girls. Always remember that when you go to see a movie about them.

Here our virtuous heroine finds herself in rivalry with the leading lady over a very nice chorus man for whom she got the job in her show when he was down and out in her more than usually theatrical boarding house. Now this leading lady is of extreme wickedness. She surely was never a chorus girl but got into the show by pull. She seeks to capture the young man by fair means or foul. But the hero is true blue, the leading lady is properly humiliated, and all is well. Bebe Daniels acts her part with spirit and the production values are good.

For the family audience including young people.

(Paramount—6 reels)

The Terror

Directed by.....Roy del Ruth
Featuring.....May McAvoy
Featuring.....Edward Everett Horton
Play by Edgar Wallace

THIS is a good mystery-detective story with an unusual solution which keeps everyone guessing. The scene is laid in an old haunted house which has been turned into an inn. The Terror, a notorious criminal, is supposed to make this house his headquarters and keeps all the guests in a state of panic, including among them two former criminals, who seek the Terror for purposes of personal revenge. The Terror is finally cornered in a subterranean chamber underneath the inn and it turns out that none of the guests are what they seem to be. The Vitaphone adds to the thrills.

For the family audience including young people.

(Warner—8 reels)

The Whip

Directed by.....Charles A. Brabin
Featuring.....Dorothy Mackaill
Featuring.....Ralph Forbes

Play by Raleigh and Hamilton

A MELODRAMA of the English race-track, adapted from an old Drury Lane favorite. It contains all the elements of melodrama of this sort—handsome hero, sweet heroine and obvious villain with evil designs upon her horse, breath-taking train crash and exciting turf race—but they are so mixed that the result is very pleasing. English racing society is shown with all its smartness, the cast is nearly an all star one including, beside Dorothy Mackaill and Ralph Forbes, Lowell Sherman, Anna Q. Nilsson and Marc McDermott, and the story is told with finish.

For the family audience including young people.

(First National—7 reels)

NON-FEATURE SUBJECTS**America's Pride**

(Our World Today Series)

A picturization of a West Point cadet's day of work and play.

For the family audience including children.

(Educational—1 reel)

Getting Together

(Sportlight Series)

Illustrating team work in various forms of sport and athletics.

For the family audience including children.

(Pathe—1 reel)

Murder

(Ufa Oddities)

Showing how every living creature is preyed upon by larger foes. The survival of the fittest in nature.

For the family audience including children.

(Metro-Goldwyn-Mayer—1 reel)

Muscle Marvels

(Sportlight Series)

Striking examples of muscular development and control.

For the family audience including children.

(Pathe—1 reel)

Neapolitan Days

(World We Live in Series)

Scenic of Naples and Pompeii.

For the family audience including children.

(Fox—1 reel)

On the Move

(Lyman H. Howe's Hodge Podge Series)

Everything on the move. Fine views of various things in motion—rivers, railways, peoples and so forth.

For the family audience including children.

(Educational—1 reel)

Pathe Review No. 41

Fiji Trouseaux; Imported Art; Kit Cat Cabaret in London.

For the family audience including children.

(Pathe—1 reel)

The Sky Ranger

(Russ Farrell, Aviator Series)

A story of the air patrol along the Mexican Border. The film is excellently photographed and well worked out.

For the family audience including children.

(Educational—2 reels)

Spanish Craftsmen

(World We Live in Series)

Spanish craftsmanship displayed in the making of swords, silverware, fans and shawls.

For the family audience including children.

(Fox—1 reel)

A Spartan Diet

(Sportlight Series)

Illustrating the Spartan endurance necessary in sports.

For the family audience including children.

(Pathe—1 reel)

Through Forest Aisles

(World We Live in Series)

Forest and lumbering scenes in various parts of the world.

For the family audience including children.

(Fox—1 reel)

Papa's Pest

(Izzie and Lizzie Series)

Izzie gets a motorcycle with catastrophic results.

For the family audience including children.

(Red Seal—2 reels)

***The Prodigal Pup**

(Laemmle Novelty)

One day in the life of a little dog most appealingly told.

For the family audience including children.

(Universal—1 reel)

The Rag Doll

(Laemmle Novelty)

The sad tale of a rag doll's life.

For the family audience including children.

(Universal—1 reel)

Sea Sword

(Krazy Kat Cartoon)

Krazy Kat goes a sailing.

For the family audience including children.

(Paramount—1 reel)

The Sock Exchange

Bobby, having incurred the enmity of the janitor of the bank, encounters many humorous mis-haps while delivering some humorous.

For the family audience including children.

(Paramount—2 reels)

SHORT SUBJECTS**Baby Feud**

(Krazy Kat Cartoon)

Krazy Kat gets into a baby show by mistake and captures the prize.

For the family audience including children.

(Paramount—1 reel)

Call Your Shots

Slapstick comedy. Al St. John rides a crazy flivver through traffic and over house tops.

For the family audience including young people.

(Educational—2 reels)

Feed 'Em and Weep

A restaurant owner hires two inexperienced waitresses. The ensuing situations are hilarious.

For the family audience including young people.

(Metro-Goldwyn-Mayer—2 reels)

Felix the Cat in the Last Life

(Pat Sullivan Cartoon)

Felix loses eight of his lives, but having been fully insured, he decides to spend his last life with his lady love.

For the family audience including children.

(Educational—1 reel)

A Horse Tale

(Oswald Cartoon)

Oswald, the Lucky Rabbit, rescues his lady love despite a highly inebriated horse.

For the family audience including children.

(Universal—1 reel)

Ko-Ko Cleans Up

(Out-of-the-Ink Well Cartoon)

Ko-Ko the clown does some spring cleaning.

For the family audience including children.

(Paramount—1 reel)

Ko-Ko's Big Pull

(Out-of-the-Ink Well Cartoon)

Ko-Ko the clown learns about the attraction of the earth to the moon. He lassoes the earth and pulls it right up to the moon.

For the family audience including children.

(Paramount—1 reel)

The Paddling Co-eds

(Collegian Series)

The annual canoe race between the Juniors and Seniors.

For the family audience including children.

(Universal—2 reels)

(Continued from page 5)

help build good citizenship, and that they are evidences of educational progress. Consequently, when the National Association of Book Publishers prepared artistic posters, pamphlets on building up the home library, on books and good citizenship, on books for vacation reading, on books as gifts for all occasions, and programs for year-around promotion of reading, parent-teacher associations, women's clubs, ministers' associations, and other groups were eager for this material to use in their own work." Since Better Films Committees are largely composed of members from just such groups it means a double interest in the community, that of good motion pictures and good books as important adjuncts to good community life. Juniors' Matinees and Family Night programs lend themselves admirably to book-film tie-up through the special work with young people. Here perhaps is a subtle way of blending entertainment and education. Better Films Committees can well make this a year-around interest, being alert to affect tie-ups whenever book-films are exhibited.

To know of the good book-films write for a copy of the Selected Book-Films, 1928, to the National Board of Review inclosing ten cents in stamps.

BETTER FILMS ACTIVITIES

State Program on Motion Pictures

MRS. WALTER WILLARD

Chairman, Division of Motion Pictures, State Federation of Pennsylvania Women

Now that the new season is not so far away and better films committees are making new plans and reviving old ideas this interesting and valuable report of worthwhile work will surely add impetus to the various committees' enthusiasm for the coming year's work.—EDITOR'S NOTE.

DURING the two years of her incumbency, the Chairman of the Division of Motion Pictures, State Federation of Pennsylvania Women, has endeavored by letters, talks, monthly articles in *The Messenger*, and by careful study of the Motion Picture situation, both from the standpoint of the Producer and the audience, to create a strong, steady and sure interest in the Club Women of Pennsylvania for the Cinema, the most powerful and vital force in our modern civilization. The result of these efforts has been an awakening of a sense of responsibility in over 60 per cent of the Federated Clubs of the State. Motion Picture Committees have been formed, and work along constructive lines undertaken.

Where a community is small, and where pictures are changed nightly, family performances, for Friday and Saturday, have been advised, and lists of desirable films have been sent to the chairman of each motion picture committee asking her to consult the local theatre manager, promise him good audiences and advertise his desire for co-operation. This plan has succeeded in every place in which it has been tried, and the reports received have been encouraging beyond words.

One club asked for suggestions for Garden Week. A program was planned which comprised "The Magic Garden" for a feature picture, and "Life Secrets of the Flowers," a Pathe review of Dr. Pillsbury's Nature Studies for the special occasion. Most enthusiastic reports of its success have been received. Several other clubs have written for advice in building programs for Welfare Work, for Americanization, and for Forestry pictures in the interest of conservation. In these latter subjects U. S. Government films, which cover wide areas of information, supplementing any activity in Club Departmental life, have been used. As an example, The New Century Club of Philadelphia had a recent Forestry showing to elucidate the importance of the Twenty-five Million Dollar Loan Bill for the protection and re-forestation of Pennsylvania preserves. The pictures shown were: "The Forests and Waterways", "Their Health and

Wealth and the Necessity for their Preservation." The Stanley Company of America graciously loaned The Aldine Theatre and an audience of over 600 women gained a clear and definite knowledge of what the passage of the Bill will mean to the citizens of Pennsylvania.

Programs on Child Health, Well Baby Clinics and Americanization have been equally successful in clubs in various sections of the State. Several clubs are planning Motion Picture helps for Health Week.

Another activity is the regular broadcasting, twice a month from WLIT, one of Philadelphia's largest stations, a review of the best pictures presented at first-run Houses, thus giving worth while information to communities who get these pictures for second or third runs. The many letters received after each radio talk is evidence of the appreciation with which this Department is regarded. One gratifying result came from a talk given on Children's programs, which was heard in Wilmington, Delaware. Your Chairman was asked to help the Club Women in that city establish similar programs. She was glad to do so and Wilmington is now running the same type of special matinees as Philadelphia. A similar experience occurred in Camden, New Jersey, with the same results.

Pennsylvania's pet project is selected and suitable programs for children. This is a subject on which the Chairman has concentrated most of her efforts, for the hope of all progress and the solution of many of our present difficulties lies in the hand of the child. If children are taught to appreciate the good in pictures, the fine points and splendid lessons many of them teach, their taste will mature with a desire for the best and most of the problems, both of the Parent and the Producer, will be solved. This movement was started in Germantown at the Colonial Theatre. In order to insure its success it was made a community movement with The Woman's Club of Germantown as its sponsor. We asked and obtained the co-operation of The Daughters of The American Revolution, The Mothers' Clubs, The Churches, The Public, Private and Parochial Schools and several civic organizations. The success of Germantown was speedily followed by the opening of theatres in West Philadelphia, Logan, Lancaster, Chambersburg, Chester, Norristown and Scranton, with at least six other communities waiting to begin work in the early Fall. A very conservative estimate would place the number of children who see the proper type of pictures each week in Pennsylvania at between seven thousand and ten thousand and that number will be doubled next year. The performances are the same in each place, starting with an assembly call on the bugle, a march of Boy Scouts to the stage,

the Salute to the Flag and the singing of "America," a lesson in patriotism. This is usually followed by fifteen minutes of community singing, only the best being selected, a song leader directing from the stage. Then the Paramount, Fox or Metro-Goldwyn News is shown (any disaster being cut). This has been found a most effective way to teach current events. Then comes the Comedy, and in the selection of these the greatest care is exercised—no slap stick is ever shown. The lists are confined to *Our Gang*, *Felix the Cat*, *Buster Brown*, *Ko-Ko Cartoons*, *Aesop's Fables*, *The Collegians*, *Little Jerry*, some of *Big Boy* and a few others of similar types. Then comes the Feature. All of these programs are reviewed by a central committee and objectionable scenes and titles are deleted. They are sent on a circuit, so that each theatre in turn sees the same program with all deletions complete.

This takes systematic and hard work and has been made possible by the whole-hearted support of many interested women and the assistance of The Department of Public Service and Education of The Stanley Company of America, the Director of which is Mrs. Harriet Hawley Locher of Washington, who has gained international fame as the promoter of Children's Matinees. Mr. Harry D. Wescott of Philadelphia is Associate-Director. The Company lends its projection room where the pictures are run off, and a committee of trained Club Women make the deletions. The showing of these pictures is not confined to Stanley Theatres—any theatre may have them. In fact four of the theatres where Children's Matinees are a weekly feature are under other management.

Th various libraries in each community have given valuable assistance where a period picture, such as *Abraham Lincoln*, *The Flaming Frontier*, *The Covered Wagon*, and so forth, is shown by placing upon their tables books relating to that period, which in every case are much sought for and eagerly read.

One of the great obstacles encountered in this work of children's selected matinees is the difficulty in securing suitable pictures. Many films are listed on various lists from various sources, but practical experience has taught me that many of these pictures are either out of circulation, or are not available in certain zones. So serious is this problem that at the last Conference of THE NATIONAL BOARD OF REVIEW (where representatives from nearly every State in the Union took part in the discussions), the first and most important resolution passed was one asking the producers to give us fresh prints, with the deletions made, in sufficient numbers to supply the demand. I had the honor of speaking at the Conference, and have been asked to act upon an Advisory Committee, having charge of this work. We are now

busily engaged, with the outlook most encouraging.

At the recent National Educational Conference held in Boston visual education was much stressed and its necessity enlarged upon by many noted educators. In the new school buildings in Philadelphia, both auditoriums and projection machines form part of the equipment, but in many of the older buildings these are lacking, so it is with pride and pleasure that your Chairman makes the announcement that this Division in Pennsylvania has completed a plan by which a tie-up of the theatres—where pictures can be shown under the best conditions, with no eye strain—and the schools has been made. The teachers are expressing the greatest interest in this work, and it is preliminary to a larger visual educational project planned for next year.

The Chairman has spoken at Club meetings in various parts of the State and holds herself in readiness to go anywhere upon request.

THE Atlanta (Ga.) Better Films Committee reports a new fall fashion as follows: "Since so many have returned from vacations and are taking particular note of their children's recreational activities as well as their school work, many mothers who have worked with the Atlanta Better Films Committee through the summer have asked that one Saturday be called 'appreciation day' at the Palace matinee so that the type of program may be studied and a good time enjoyed with the young people. The matinee committee is composed of public spirited mothers of the community, who have given ungrudgingly of their time and strength since June in order that other parents and children might profit. Mrs. D. W. Durden is matinee chairman with Mrs. E. W. Burruss as chaperon chairman; Mrs. Roy Smith and Mrs. William Wyant, telephone chairmen; Mrs. T. Ray Wiggins, prologue chairman, and Mrs. N. E. Russel, automobile chairman. The matinee starts at 10:00 o'clock, closes at 11:30, and the admission is ten cents for juniors and twenty-five cents for adults."

ELECTION of officers, reception of new members and a talk by Mrs. Marian G. Wren made up the program of the meeting of the Charlotte (N. C.) Better Films Committee recently. Mrs. J. E. Reilley was elected president. Other officers elected were: Mrs. W. N. Butt, vice-president and chairman of reviews; Mrs. Jacob Binder, secretary; Mrs. Ralph Bouligny, corresponding secretary; Rev. J. A. Gaines, pastor of St. John's Baptist Church, treasurer. Charles Brockman will be responsible for publicity, it was decided. Mrs. John McRae will continue to be in charge of the Juniors' Matinees. Other chairmen elected were: Mrs. E. H. Garinger, program committee; Dr. E. H. Garinger, extension committee; Mrs. Gordon Finger, membership committee; Mrs. Rush Ray, exceptional photoplays. Three new members were received into the organization.

THE Macon (Ga.) Better Films Committee has a novel plan of tying up their Juniors' Matinees with the schools and P.-T.A. organizations of the city. A recent report from there brings it to mind and it may contain inspiration for other committees. The report states: The school children of Macon will be given passes to the Macon Better Films Saturday morning matinees during the months of October, November and December as they were last year. To the mothers of the class having the largest representation at the P.-T.A. meetings of each school, will be presented passes for the children to be used at the following matinee. The passes will be dated and can only be used on this particular date. The total Junior Matinee attendance for the past month was 1,755, according to Mrs. J. A. Selden, chairman of the selected performances committee. "We are presenting to the children of Macon some of the classics, which heretofore have been considered by children to be dry and uninteresting," Mrs. Selden says, "But presented in picture form, they are so attractive that they have awakened an interest in and a desire to see more of the works of the best writers. When we consider what we are doing in this particular way for the children, we would like to ask, 'Is the Saturday morning matinee worth while?'"

THE Cleveland Cinema Club met September the 19th in the Taylor Auditorium of that city. "This was," writes the secretary, "the first meeting of the season under the new officers. The present officers include Mrs. R. F. Moyer, President; Mrs. Thomas Wood, Vice President; Mrs. Alberta E. Clarke, Secretary; Miss Kathleen Morton, Treasurer. There were five minute reviews by members on the last pictures seen. Mrs. Alberta Clarke gave an interesting review on *The Four Sons* which she had seen the week before at Roxy's Theatre in New York City."

"The Cinema Club plays an important part in clubdom in our city," the secretary reports. A statement of the renewed purposes of the club as given by Mrs. Clarke indicate why it holds this prominent place. "It is engaged," she says, "in endeavoring to have people attend the motion picture with discrimination. To accomplish this, it is helping them to know which are the good pictures to see. Its members are studying the art and effect of the motion picture and are encouraging its best development. A Bulletin is issued each month which is distributed in all sections of the city and is placed on the bulletin boards of libraries, schools, churches and offices. These bulletins have been found to be very valuable to the public. The Club took up at its last meeting the discussion of the necessity for having a study made of the present situation in Cleveland as to the children's matinees in the theatres. What programs are offered and what inducements are being made to get

AN especial honor has come recently to one who has long been closely associated with the National Board of Review in her better films work. Miss Kathleen Crowley has been made a member of the Lions International. Miss Crowley as head of the Girls' Club in Waterbury, Connecticut, has accomplished noteworthy results in her activities. Chief among these activities has been a wise use of the motion picture for various educational programs. In an article written for the NATIONAL BOARD OF REVIEW MAGAZINE and printed in January, Miss Crowley said, "Years of service as a member of the National Board of Review and an acquaintance with some of the producers in New York City as well as some knowledge of the way motion pictures are made gave me a working knowledge of the great good the motion picture can do. Therefore when Columbia University sent me to Waterbury to organize and direct the Community Work of the Waterbury Girls' Club it was only a short time after my arrival that I began to plan how and when the motion picture would fit best into our program. From our experience here it would seem to me that any recreation program which fails to use motion pictures somewhere in its activities is failing to use one of the best tools in its trade."

The National Board is pleased at this recognition which has come to Miss Crowley and we are happy to quote the following excerpt from a Waterbury daily regarding it, "A great national honor has been conferred upon Miss Kathleen Crowley, director of the Waterbury Girls' Club, in being made an honorary member of the Lions International. Miss Crowley is the third person in the United States so honored, the other two being the blind Helen Keller of world fame and James E. West, national chief scout executive. Her membership card, marking for car, and button have been received and Miss Crowley's many friends share her happiness. The name of Kathleen Crowley is known to all Waterburians. As head of the Girls' Club her work attracted much attention. She organized sewing and baking groups. The products of her cooking classes were sold and the money put into bank accounts for the girls. As chief of operations for the girls' junior achievement clubs, she has performed notable feats and her operations in charity have brought comfort to many a needy Waterbury home. One of her great successes came when she took charge of the Lions Club fund for under-privileged children. Her work along this line has been commended not only in Waterbury but throughout the nation. And national recognition has followed, attesting the reward of real effort."

the children to attend the better movies were two points considered. This is one of the big problems of the year. Plans for the season include luncheon meetings and addresses by prominent people who have made a study of the motion pictures."

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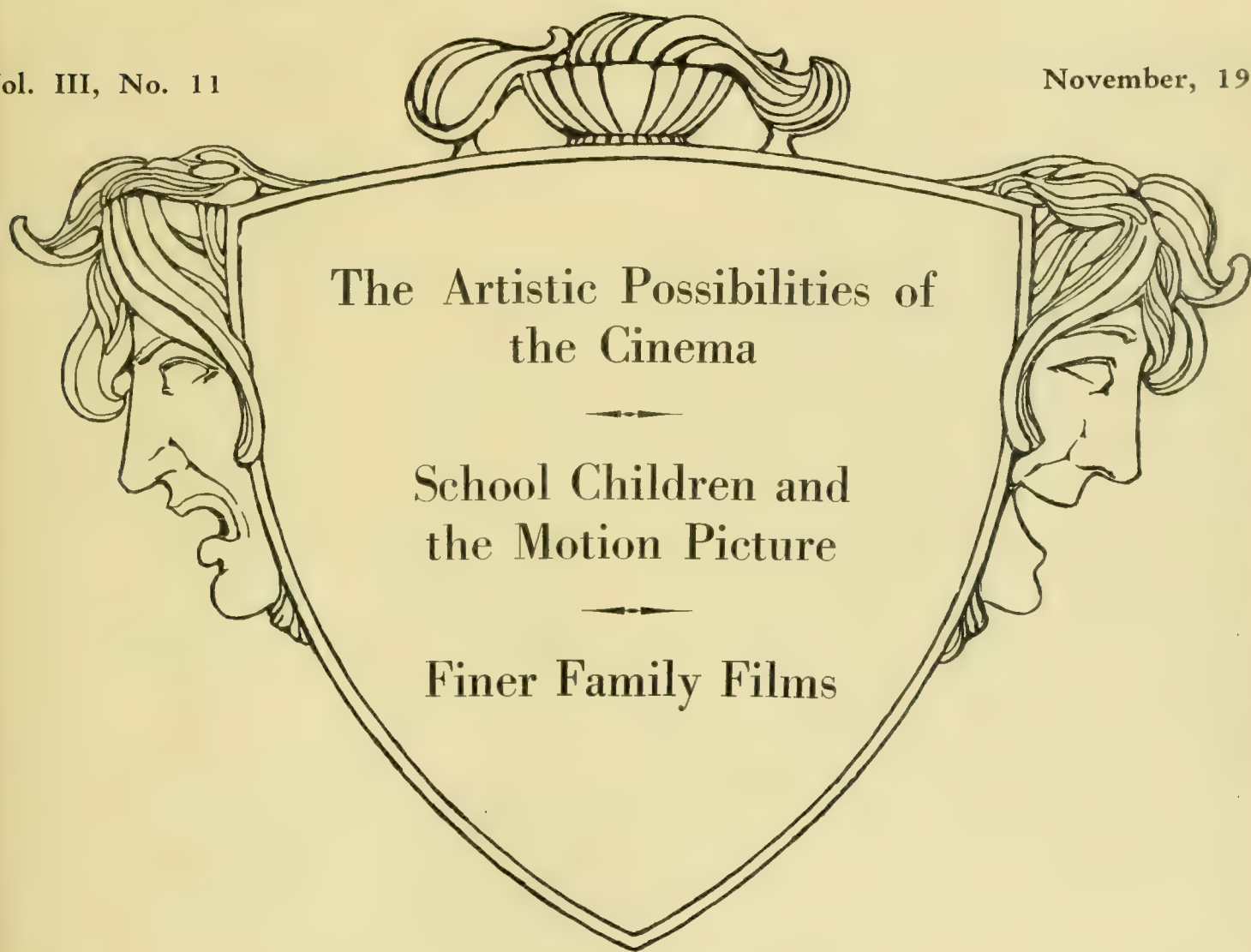
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Contents for November, 1928

The Artistic Possibilities of the Cinema By Alexander Bakshy.....	3
School Children and the Motion Picture.....	6
Selected Pictures Guide.....	7

FEATURES

The Air Legion	Moulin Rouge
Do Your Duty	Ned McCobb's Daughter
Driftwood	Revenge
Four Devils	Romance of the Under world
Hey Rube	The Singing Fool
The Lost Expedition	Tommy Atkins
Love's Crucifixion	The Wedding March
Marked Money	West of Zanzibar
Masks of the Devil	The Woman Disputed

NON-FEATURES

Bits of Africa	Lonely Lapland
Glorious Adventures	The Mountain Lion
Great Moments in Football	The Northwest Corner
	The World's Playground

SHORT COMEDIES

Beaches and Scream	Ko-Ko's Parade
Come Easy—Go Slow	The Phantom Trail
Dear Old Calford	Saps and Saddles
Fighting for Victory	Show Vote
Fisticuffs	The South Pole Flight
Ko-Ko's Dog-Gone	The Wooden Soldier

Better Films Activities.....	10
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The Artistic Possibilities of the Cinema

By ALEXANDER BAKSHY

The author, Mr. Bakshy, when we told him we wished to reprint as an interesting prophecy regarding the motion picture, his article on "The Artistic Possibilities of the Cinema" appearing in the English "Kinematograph and Lantern Weekly" of August, 1913, at first demurred. But when we insisted upon the timeliness of it, as a prediction partly fulfilled, in connection with the many articles which are being published today foretelling the next decade or two of screen development, he relented and sent us the following statement apropos of his article.—Editor's Note.

FIFTEEN years ago is a recent but already distant past. My article in the *Kinematograph Weekly* was one of my first literary efforts in English. Hence its ponderous phraseology and awkwardness of expression, as well as its somewhat naive and confused reasoning. At the time it was written—in 1912—it was to me something in the nature of a manifesto in defence of the movies as an independent medium of art. I hoped it would instantly convert all intelligent people to my ideas. My first disappointment came when the editor of the paper, taking little notice of my repeated appeals, published the article almost a year after he had accepted it. However I was rewarded for my labours and waiting with the munificent fee of one guinea.

In 1912 and 1913 it was still necessary to argue with artists that the "Kinema" was an art. The only artist of standing in England, known then to take interest and even to experiment in the movies, was the late Sir Hubert Herkomer, R. A., famous in his day as the painter of "The Chelsea Pensioners" and of numerous portraits of members of the English and German royal families. Though not an admirer of Herkomer's work as a painter I was anxious to see his films. A request for an opportunity to view them, accompanied by my article in the *Kinematograph Weekly*, brought the answer that he would be

glad to show me his work in his studio in Bushey. I remember, my request for an interview was edited for me by a friend—an English journalist,—as I was anxious to avoid mistakes. But I addressed the envelope myself, and on it I wrote: "Sir Hubert Herkomer, Esquire"—an excess of "politeness" which, probably, was the reason of Herkomer's greeting me with a remark: "Are you Dutch?" The nickname "a Dutchman" was then popularly applied to all who spoke funny English.

Herkomer's magnificent castle, built in the German style and decorated inside with mural paintings by the artist, was an interesting and amusing place to visit. But of his films I remember only that they completely failed to impress me, while in the matter of theories, though he read my article, Herkomer did not seem to appreciate its unique importance to the world.

What of the views expressed in this article? Today their immaturity is so apparent that it embarrasses me to see it exposed to public gaze. And yet, there are ideas in the article which are still ahead of the accepted standards. For instance, I advocate there pantomimic, i. e., wordless acting and only a few months ago I read Mr. George Jean Nathan laying down the rule that pantomime was the only artistic form of acting in the movies. Of course, today the conception and, to an extent, even the practice of cinematic art have advanced far beyond pure pantomime, but pantomime acting still remains an unrealized ideal for the majority of film producers in Hollywood.

My defence in the article of cinematic photography as a field for "original pictorial development" has been borne out by a series of magnificent pictures, from *The Cabinet of Dr. Caligari* to *The End of St. Petersburg*. Only now we must aim beyond the pictorial effects of static pictures. The ideal today is pictorial and dramatic dynamism.

I note with satisfaction the distinction made in this early article between the two-dimensional and the three-dimensional pictures, as bearing on their aesthetic significance. Equally important is the difference made out between the illusory nature of the movies and the actuality achieved, on occasions, in the legitimate drama. These problems are still among those marked for solution by the critics, though they are still being persistently ignored by those who now make the films.

* * * * *

THAT the kinema has come to stay goes without saying. Little more than six or seven years have passed since it started its sweeping march over the world, but its victory is now complete, and amongst the different fields in which it has permanently established itself, it stands prominent as the most popular with the public in one—the field of dramatic entertainment. Some people doubt whether the latter has really any future. For instance, Dr. Percy Dearmer in a recent article in *Everyman* declares most emphatically that the kinema will not take the place of art—it can never be a theatre, and the great work which lies before the drama of the future will be just as much needed as ever.

Now it is obvious to me that, however great the confusion in the prevailing notions on art, verdicts on the artistic future of the kinema like the one just quoted are simply based on a certain conservatism of thought, which satisfies itself with the awkward features of the phenomenon, reluctant to take the trouble of looking at the root of the matter. With a phenomenon so new as the kinema, examining elements and bases is the only safe way of arriving at correct conclusions. And in this way I propose to deal with the question in the present article.

To compare the kinema dramatic productions with the legitimate drama we shall for a time have to leave out of consideration the problems pertaining to the mechanical process of kinema production and the peculiar optical effect it creates. The chief question we are concerned with now is what constitutes the specific character of the kinema drama as compared with the ordinary stage production. The answer to this is simple: the kinema is wordless pantomime (we can of course ignore gramophone talking). This self-apparent fact cannot be sufficiently emphasized, as it has been generally overlooked and never fully appreciated. Thus the problem of the kinema drama resolves itself into the problem of artistic pantomime. Dr. Dearmer believes that many present-day kinema productions are entirely outside of art.

I quite agree with him in this belief. But what is wrong with them? Again the answer is apparent;

the kinema drama of to-day is a pantomime in which the performers conscientiously neglect the very essence of its peculiar medium—*Motion*. On the other hand the essence of kinema playing, as these performers understand it, consists of only one thing—emphasizing and exaggerating the actual every-day gesture and mimicry. “Roll your eyes” is what I should call the emblem of the present-day kinema. The principle of mimic motion is entirely different. It throws aside all the conventional restrictions of motion as set by every-day life and finds its peculiar means of expression in the language of movements, infinite in their variety and capable of the highest forms of artistic rhythm.

It can be seen from this that artistic pantomime is absolutely inconsistent with “realism” as it is usually understood, and the more so with the realism of the kinema drama. Thus progress would be made in the latter by mere recognition of the principle of pantomime; it would do away with its horrible “realism.”

But now I might be asked what is there in pantomime? And what future does it possess? To answer this I must point to history—to John Rich, Drury-lane and Covent Garden. The pantomime was ousted only by the advent of the modern music hall. But it is already reviving now in new and still more fascinating forms. Take the modern ballet. What is it but a higher form of pantomime; and what are the stagings of Professor Reinhardt but magnificent pantomimes? Why, even in the legitimate drama the new spirit—Mr. Gordon Craig and others—is manifesting itself in the eminence ascribed to pure motion? These facts, I think sufficiently justify me in saying that the only artistic possibilities for the kinema lie in the direction of pantomime in all its various forms. It is already developing in this way and the time is not far distant when we shall see kinema ballet as we now see “The Miracle.” But the possibilities of the kinema are even more numerous. I shall mention only two forms of pantomime, the artistic possibilities of which in the kinema have not yet been fully realized.

These are the silhouette and marionette plays. Of the latter, Maurice Maeterlinck is a known advocate, and of both forms it may be equally said that they possess quite a peculiarly quaint charm. It is sometimes argued that an artistic kinema could not and need not exist; that it is popular now just because it is not artistic, appealing to the masses by its crude realism, its simplicity and commonplaceness, and that, on the other hand, a really artistic kinema, appealing to the select and refined audiences, is simply not wanted, as the ordinary stage can satisfy these circles much better and more fully. For an argument like this one can find only one justification—the belief that no real art can ever be made popular, and that

every attempt to popularize it with the masses is predestined to failure.

Without going into a general discussion of this contention it is sufficient to say that such arts as music and painting do find their way to the masses and with every year extend their influence more and more. The only means by which this was achieved was that of making works of art more accessible to the masses. To make more accessible to the masses the art of pantomime is the mission of the kinema, and there is no doubt for one moment that it is capable of carrying out this mission.

I turn now to that side of the kinema pantomime which distinguishes it from the ordinary pantomime, i.e., to its mechanical process. What is its artistic value and significance? The principal component of the process is photography, and the reputation of the latter amongst people of refined taste is undoubtedly bad. Yet this does not destroy the case for the kinema. In the first place much of the lack of taste apparent in modern photographic art is accounted for by the fact that very few real artists go in for photography. (As to the so-called "artistic" photography, it is quite on a par with the multitude of "artistic" paintings.) What wonderful results can be achieved by photography as a pictorial art, are only to be seen in some reproductions in print, which infinitely surpass ordinary photos. The same result would be attained in the kinema were the matter taken in hand by real artists. Even more than this. The artist would find, then, in the kinema a province of quite original pictorial development. Yet there is another difference between an ordinary photograph and a kinema picture. The latter may set as its object only a facsimile reproduction of the model and of course the kinema stage manager, with the assistance of the artist, is more able to make the model look artistic than the ordinary photographer. Saying this I presume such improvements in cinematography as would allow for perfect colour and stereoscopic effects (in both these respects we are already not far from the object) and would place the kinema at least on the level with the best modern print.

I have just mentioned the stereoscopic effect. This problem technically has been already solved on the screen in the first place, and without a screen by means of an invention styled "Kinoplastikon". But these achievements raise another problem—the difference between staging plays in two dimensions and three dimensions. The present day kinema is flat and practically two-dimensioned. In this respect it closely approaches paintings, in which flat treatment, with its decorative effects, is considered by some great artists as the very essence of this art. On the other hand this flat-plane treatment as applied to staging achieves most peculiar psychological effects

quite distinct from the effects of an ordinary three-dimensioned staging. For a philosophically inclined mind this distinction opens a realm of most fascinating speculation. But here suffice it to say that for a conscientious and consequent carrying through of the principle of two-dimensioned staging, the kinema affords even greater advantages than the ordinary stage.

There is one more aspect of the kinema play which must present an exceptional interest for every student of art. Since Nietzsche, we have been accustomed to speak of Dionysian and Apollonian art. Those who see in the nature of art the spirit of Dionysius, believe that art is active life, raised to that state of emotionalism when it reveals in itself its irrational, mystic nature. In drama these believers in the Dionysian art see a means of shaping human life, a form of religious service, a liturgy in which the distinction between actors and spectators disappears and the latter actively participate in the play. The Apollonian art is distinctly different. It is passive and reflective in its nature. Amongst our different forms of perception that one is considered artistic which perceives the rhythm, the harmony, "the measure" of the outside world as reflected in our mind. In drama this conception leads to separating the spectator from the stage, to emphasizing the illusionary character of the latter.

Now the establishing of the kinema in the popular estimation and its future development on artistic lines will have a momentous effect upon these two conceptions of art. It is obvious that in the kinema there will never be anything like an active union between the audience and the actor. The illusionary character of the kinema play is too apparent to allow of it. On the other hand it will develop that reflective attitude towards the play, which, though now so little intelligent, is in entire conformity with the trend of feelings in our time. We are too much children of the "decadent" age and consequently too "lazy" to move and act. If only for this, we may be sure, the kinema will find more sympathy with the public than all the attempts to create liturgic drama.

“MOVIES” of customers entering Barcelona stores are taken to attract trade. Motion picture operators are stationed in the street, camera focused on the store entrance; as the photographer turns the crank an assistant hands to each prospective customer that comes within range of the camera a numbered card giving the address of the store and the time developed pictures may be obtained. On presentation of the card at the time and place indicated each person selects a strip containing three pictures in which he appears. The charge is one and one-half pesetas or about twenty-five cents.

School Children and the Motion Pictures

THE increasingly important place of the motion picture as the chief form of entertainment for young people and children is causing an increased interest among parents and teachers as to the effects produced by the films. What type of pictures do children like or dislike, why these likes and dislikes and are the pictures they like the ones it is best for them to see? A concrete answer to such difficult questions is eagerly sought by those concerned with the welfare of young people.

The latest answer is to be found in a publication entitled "Motion Pictures for Different School Grades," by Mary Allen Abbott, an additional title explains it as "A Study of Screen Preferences Beginning with the Sixth Grade in Horace Mann School, Teacher's College, Columbia University."

This is the second study of this nature compiled by the Motion Picture Committee of the "Bulletin" issued by the Parents Association of the Horace Mann School. The first was "A Study of the Motion Picture Preferences of the Horace Mann High Schools" by the same author and the recent publication is the result of a further study of questionnaire material on motion pictures gathered last year. The author says in this connection "The Motion Picture Committee of the 'Bulletin' issued by the Parents Association of the Horace Mann Schools has this year studied the subject of motion pictures for young people in several ways: first, the screen product itself for the purpose of recommending in the 'Bulletin' the best and most suitable films; and second, the opinions, the likes and dislikes, of the young people. For the most part, this has not been a formal study but has consisted in watching the reaction of children in motion picture audiences, in listening to the conversation of our own and other children about what they have seen in the movies, and, most valuable of all, in hearing some discussions on motion pictures in one of the Horace Mann classrooms. This informal study led to the reexamination of the material of a questionnaire given last year to the Horace Mann High Schools, and to a rerating of the films by grades."

The findings are both interesting and enlightening, as shown by the following examples: "The sixth grade group opinions indicate 'that there is 'too much of this business of love.' But almost all pictures have love, it was agreed, and one boy, accepting this fact, said he 'didn't mind it at the end, but did mind it when it is all love, in the middle and all through'. 'Too much love' was a frequent reason for dislike of films, according to the answers to the questionnaire given last year to the Horace Mann High Schools. 'Too sad' was another frequent comment. In the upper years these objections were sometimes phrased in this

way, 'Over-exaggerated emotion'. With this pre-High School group, the objection is that all love is 'dry and uninteresting', unless, as in *The Big Parade*, 'something funny' is introduced in the love scenes'."

Some interesting comparisons develop between this study and "The Attitude of High School Students Towards Motion Pictures" compiled by Clarence A. Perry and published by the National Board of Review several years ago. The author says: "Both the comments and the ratings of the films showed evidence of the same characteristic difference between High School boys and girls which was found by Perry, namely a greater liking for screen comedy by boys, and for love stories by girls; modified, however, by a sense of production values. In addition, 'The girls express a greater sensitiveness to ethical questions; they like to have their sympathies appealed to and their good taste not offended. The boys show more knowledge of the problems of filming, they like the presence of humor in a film and do not care for the heroine of romance unless in a good production. The general standard is high for story, acting and setting, with both boys and girls. Both are sensitive to pictorial effects. Both are impatient of over-exaggeration, whether in the story or in the expression of emotion and both show 'an insistent demand for plot with action.'"

All better film workers will certainly agree with the following words from the introduction to this study "strangely enough, teachers and parents have shown little disposition to study the movies in any systematic way, regarding them rather with uncritical condemnation or equally uncritical indulgence, or even indulging while they condemn. Still less have they examined into the reactions of young people, to see whether movie-attendance was a mere dissipation, or an incitement to intelligence and discrimination. Yet without such study of what the reactions of boys and girls really are, we have no basis for wise guidance, or even wise restrictions, of their widely developed habits of motion picture attendance, or for a policy of selection among the films themselves.

Such a study of the preferences of pupils in the Horace Mann Schools is reported in the following pages. The attempt was made, by various means, to secure direct evidence from the boys and girls; and their sincere and intelligent responses, their evident growth in the ability to appreciate good films and to reject weak, silly, or vulgar ones, should help in the selection of films for other young people and should encourage similar studies in larger and more diverse groups."

Perhaps here is a suggestion for Juniors' Matinee Committees but if the undertaking of an investigation is too great a task at least there is much helpful material in this study as a guide for matinee workers. It is compiled by Mary Allen Abbott, Chairman of the Motion Picture Committee of the Bulletin and is published by Teacher's College, Columbia University, New York City.

A Forthcoming Event of Interest

THE Fifth Annual Conference of the National Board of Review will be held on January 24th to 26th, 1929. The place of meeting is the Waldorf Astoria Hotel, New York City. We hope that many of our readers will be present, especially those who are doing some definite work for better films in their communities. There will, we believe, be much of help and inspiration for them in the program and also they can contribute from their experience to the discussion periods and be of help to others. Later issues of the magazine will bring you the details. Enter this date now on your calendar of coming events which must not be overlooked, and we promise that you will not regret it. The Conference will be followed by the Fourteenth Annual Luncheon of the Board at noon on Saturday, January the 26th.

Remember the date January 24-26, 1929!

THE speed of the Newsreel service was again shown with the landing at Lakehurst, N. J., of the Graf Zeppelin from Friedrichshafen, Germany. Just one hour and a half after the giant ship landed at Lakehurst, newsreel prints were delivered to the motion picture houses on Broadway, New York. The airplane escort that met the dirigible as she neared New York included several planes carrying newsreel photographers. Their product was rushed to the laboratories. Films were received at the Consolidated Film Laboratories at 4:40 P. M., even before the Zeppelin was made fast at her temporary mooring. They were developed, printed, edited and titled and reached the theatres before 7 o'clock. Airplanes were rushed to many cities with duplicate prints and thousands and thousands of theatre goers outside of New York City were privileged to witness the exciting incidents of the arrival in record time.

THE first film to be brought by air across the Atlantic is one entitled *Spies*. It arrived from the Ufa studios by way of the Graf Zeppelin. *Spies* is to be released in this country by Metro-Goldwyn-Mayer.

ON the invitation of Dr. Coss, Director of the Summer Session of Columbia University, the nine films produced by the Metropolitan Museum of Art of New York City and the two given the Museum for distribution were shown in McMillin Theatre during four weeks of the session. These comprised two on Egypt and the Egyptian collections, two on arms and armor, one on The Cloisters, three on processes, and three in which the stories were inspired by objects in the collections or the scenes set, in part, in the galleries.

SELECTED PICTURES GUIDE

Review Committee

Consists of approximately 250 trained members representing a widely varied interests who volunteer their services for the review of pictures.

A department devoted to the best popular entertainment and program films. Each picture is reviewed by a committee composed of members from the Review Committee personnel. Their choice of the pictures listed is based upon principles of selection developed through long study of what constitutes a good picture from the standpoint of entertainment value. The findings form a composite opinion of each committee's views and upon this opinion are based the short reviews and audience recommendations of the pictures appearing in this department. These reviews seek to bring to the reader an unbiased judgment of the pictures most worthy of popular theatre patronage and most helpful in program building for special showings of selected entertainment films.

Department Staff

ALFRED B. KUTTNER
FRANCIS C. BARRETT

Editor

BLITINA GUNCZY

"SELECTION NOT CENSORSHIP—THE SOLUTION."

Key to Audience Suitability

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the second classification.

*—Pictures especially interesting or well done but not necessarily "exceptional."

The Air Legion

Directed by.....Bert Glennon
Featuring.....Antonio Moreno
Martha Sleeper
Original screen story by James A. Creelman

HERE is a picture that should appeal to every red-blooded youngster and older folks too will find interest in this story of the air mail service. Steve Rogers, chief pilot of a section of the air route, endeavors to cure a young aviator of air-cowardice. There are many adventures in the unfolding of the tale and a love story is interwoven. The film gives a fair idea of the conditions under which the air mail goes through no matter what the weather.

For the family audience including children.

(FBO—7 reels)

Do Your Duty

Directed by.....William Beaudine
Featuring.....Charlie Murray
Original screen story by Julian Josephson

A COMEDY drama with a goodly mixture of tears and laughter. A fatherly police sergeant is framed by a gang of crooks and is demoted on a charge of apparent intoxication just when he was about to be made a lieutenant. His hopes are so dashed that he cannot face the wedding of his daughter to a young policeman, son of his lifelong friend, but at the last moment all is cleared up and he is on hand to give his blessing.

For the family audience including children.

(First National—7 reels)

Driftwood

Directed by.....Christy Cabanne
Featuring.....Marceline Day
Don Alvarado

Story by Richard Harding Davis

AN American derelict who has found a precarious livelihood upon a South Sea Island is startled to see a girl swim ashore in front of his shack and ask him for protection. She has escaped from the unwelcome attentions of a domineering gentleman who practically owns the island. The derelict, aroused to his former manhood by the situation, protects the girl and finally risks a fight with the lieutenant of the island who is ruling the natives in the name of his boss. He marries her in order to insure her social standing and while protecting her through purely altruistic motives shows his love for her which she returns. The picture is interesting as a more than usually sincere interpretation of life in the South Sea Islands.

For the family audience including young people.

(Columbia—7 reels)

*Four Devils

Directed by.....F. W. Murnau
Featuring.....Janet Gaynor
Charles Morton

Novel by Herman Bangs

UNDER the skillful direction of Mr. Murnau, this story of circus life becomes a vivid and realistic recording of the events in the lives of its several characters. The tale is that of four young people, two boys and two girls, who are brought up from childhood as acrobats under the tutelage of a kindly old clown. They reach maturity and fame as the "Four Devils." Two of them, Charles and Marion, have become engaged but while playing the Cirque Olympia in Paris, Charles becomes fascinated with a gay lady who, incidentally, strikes the only false note in the picture. Charles and Marion have perfected a daring aerial leap and on the closing night they are to do this without the protecting life-net. Charles is successful but Marion, in an agony of grief over Charles' dereliction, falls from the high trapeze. She is not fatally hurt, however, and the shock of the near-tragedy brings Charles to his senses and the picture fades out on a happy note.

Throughout the picture are many striking scenes. We are shown the daring exploit of the two acrobats, not so much by the actual feat itself, but rather by the tense faces of the audience and the sudden relaxation and applause after the successful completion of the act. The panic in the arena when Marion falls has been superbly done, here, as in other sequences, the audience conveying to the spectator the sense of tragedy. The cast has been admirably chosen and the entire production unfolds with a smoothness that is truly gratifying. *Four Devils* is a picture well worth seeing.

For the family audience including young people.

(Fox—12 reels)

Hey Rube

Directed by.....George B. Seitz
Featuring.....Hugh Trevor
Gertrude Olmstead
Original screen story by Wyndham Gittens and Louis Sarecky

A DRAMA of carnival life. A young man who operates a wheel of chance falls in love with a young publicity agent for the county fair. But the course of love does not run smoothly for he in turn is loved by the high diver in the side show who is not to be lightly disregarded. Her jealous schemes nearly cause disaster but the young man saves his beloved and is duly rewarded. The acting of Hugh Trevor makes of this part a lifelike character.

For the family audience including young people.

(FBO—7 reels)

The Lost Expedition

Directed by.....Dr. Asa Garoff
Featuring.....Dr. Villinger
Original screen story by Arnim Peterson and Dr. Villinger

THIS is a vivid story of an Arctic explorer who sacrifices his life for the sake of the welfare of the expedition when his strength gives out. His companions are reluctant to abandon him but he spurs them on to go ahead with the result that the other members of the expedition are ultimately saved. A German production.

For the family audience including young people.

(Ufa—5 reels)

***Love's Crucifixion**

Directed by *Carlson Gadsen*
 Featuring *Olga Tchekowetz*
 Original screen story by *Carlson Gadsen*

THE heroine of the picture is separated from her young son during a military action on the German-Russian frontier in the war. She searches for him in vain in a number of foreign countries and finally reaches Paris where an artist befriends and falls in love with her. She resists his amatory advances but at last returns his love when he corners the Russian officer who has kidnapped her son and has kept him from her as the price of her affection. The reunion is finally brought about after a wild chase and the artist and the mother are happily married. The acting of the mother is outstanding and the background of the story is colorful.

For the family audience including young people.

(World Wide Pictures—8 reels)

Marked Money

Directed by *Spencer Bennet*
 Featuring *Junior Coghlan*
 Original screen story by *Howard J. Green*

THE title of this picture is a misleading one as the money is only incidental to the story. It is a whimsical, laughable tale of a boy whose sailor father left him a small fortune in cash and entrusted him to the care of an old shipmate. Crooks try to get the money and the ensuing situations are full of humor and excitement that will appeal to junior audiences everywhere, and the grown-ups, too, will smile at the old sea-captain's efforts to prevent his niece from marrying an aviator, flying men being one of his pet hates. Junior Coghlan is a likable youngster who flashes a very infective grin.

For the family audience including children.

(Pathe—6 reels)

***The Masks of the Devil**

Directed by *Victor Seastrom*
 Featuring *John Gilbert*
 *Eva von Berne*
 Novel "The Masks of Ervin Reiner" by
Jacob Wasserman

A SOPHISTICATED story which reveals in a series of double exposures the inner thoughts and feelings of the hero. The plot deals with a young Viennese baron who has no scruples or honor when it is a matter of fascinating the feminine sex and who does not hesitate to steal the fiancée of his best friend while still posing as his friend. His dual personality is symbolically shown by an artist who uses him as the model for a cathedral window, depicting him both as a saint and as a demon whom the saint slays. The denouement of the story is somewhat unexpected and this added to the unusual technique of the telling makes of it an

interesting picture. John Gilbert is called upon to do some real acting here and he does it especially in the latter part of the story. The picture brings to the screen a new Viennese actress and also several old favorites as Theodore Roberts and Alma Rubens.

For the mature audience.

(Metro-Goldwyn-Mayer—8 reels)

Moulin Rouge

Directed by *E. A. Dupont*
 Featuring *Mlle. Parysia*
 Original screen story by *E. A. Dupont*

THE young hero of the picture, engaged to the daughter of the reigning queen of the Moulin Rouge, becomes infatuated with this queen. She repudiates his advances and in the sincere portrayal of a mother devoted to the happiness of her daughter forces him to abandon his mad passion. The young man makes an ineffectual effort at suicide by tampering with the mechanics of his automobile but has to face the situation by rescuing his fiancée when she drives off in his machine. He rescues her at the peril of his life and realizes that he really loves her. The outstanding performance of Mademoiselle Parysia makes this a selected picture.

For the mature audience.

(World Wide Pictures—9 reels)

Ned McCobb's Daughter

Directed by *William J. Cowen*
 Featuring *Irma Rich*
 Play by *Sydney Howard*

NED MCCOBB'S daughter, Carrie, married to a good-for-nothing husband who is not above stealing besides being unfaithful, too, tries to make a living for her two children by running a shore dinner restaurant. When her father dies, after having heavily mortgaged the house, her brother-in-law breezes in and reveals his plan of using the house for bootlegging. The revenue people soon become suspicious and repeatedly search the house. A swift melodramatic plot unfolds when one of the revenue men is killed and the bootlegging brother-in-law does what he can to shield everybody.

For the mature audience.

(Pathe—7 reels)

Revenge

Directed by *Edam Carver*
 Featuring *Dolores Del Rio*
 Story "The Bear Tamer's Daughter" by
Konrad Bercovici

RASCHA, daughter of a gypsy bear tamer, becomes involved in a quarrel with Jorga, the bandit. In retaliation, he cuts off her braids—a sign of disgrace among gypsies. She swears revenge but when Jorga captures and carries her off to his cave, her hate turns to love and all thoughts of revenge are forgotten.

Throughout the picture are many interesting scenes of gypsy life and customs and the entire production has been finely photographed and smoothly directed.

For the family audience including young people.

(United Artists—7 reels)

Romance of the Underworld

Directed by *Irving Cummings*
 Featuring *Mary Astor*
 Play by *Paul Armstrong*

A GIRL seeking to escape her underworld connections meets a young man of good standing whom she marries on condition that he will not question her about her past. One of the men who knows of her past seeks to blackmail her and for a while she pays him tribute. Her husband begins to understand her past affiliations but with the aid of a human detective helps to extricate her from her difficulties and learns to love her sincerely, so that in time she is cleared of the false guilt which has been attached to her.

For the family audience including young people.

(Fox—7 reels)

The Singing Fool

Directed by *Lloyd Bacon*
 Featuring *Al Jolson*
 Original screen story by *Leslie S. Barrows*

THE SINGING FOOL is not very important except as an example of what the human voice can do in the way of moving a motion picture audience. Al Jolson, represented as a singing waiter working in a cabaret, succeeds in fascinating a young girl by the power of his voice and ultimately marries her. The production values of this picture, reflecting a high class musical comedy are good, and Al Jolson, on the basis of his past reputation, will undoubtedly attract an enormous audience.

For the family audience including young people.

(Warner—10 reels)

Tommy Atkins

Directed by *Norman Walker*
 Featuring *Walter Butler*
 Play by *Ben Landeck and Arthur Shirley*

THE real heir of the earldom of Pether-ton is brought up as a minor by his usurping uncle who is intent upon making his son the unrightful earl of the estate. The legitimate heir and the pretender are involved in a military action in the Sudan in which the real role of the latter is revealed just before he is killed. The picture is an English production made with the cooperation of the British Army Council with satisfactory verisimilitude in the military engagements between the tribesmen and the British army.

For the family audience including young people.

(World Wide Pictures—7 reels)

The Wedding March

Directed by *Erich von Stroheim*
 Featuring *Erich von Stroheim*
 Fay Wray

Original screen story by *Erich von Stroheim and Harry Carr*

HERE is the long heralded von Stroheim production at last unfurled with a flourish. It is a story of court life in Vienna before the War. A young prince, lieutenant in the Royal Guard, is urged by his mercenary parents to marry for money. They select the daughter of an immensely rich corn plaster king but meanwhile he starts a flirtation with a winsome young harpist at a country inn, which soon develops into a serious love affair. A none too prepossessing butcher has been anxious to marry this girl and threatens to kill the prince. The terrified girl promises to become his wife in order to save her lover, although he has abandoned her and goes through with the marriage that has been arranged for him. The picture contains a great deal of spectacular military pageantry done in color against the background of famous St. Stephens in Vienna, and Fay Wray stands out in some poetic love scenes. This is a picture which will probably interest all but some may like it and others not. There is in places too much of the von Stroheim realism and also there is an unevenness in story apparently caused in the cutting of the picture to prescribed feature length.

For the mature audience.
 (Paramount—14 reels)

West of Zanzibar

Directed by *Tod Browning*
 Featuring *Lon Chaney*
 Lionel Barrymore
 Original screen story by *Chester Devonde and Kilbourn Gordon*

A MELODRAMA laid off the coast of East Africa. Here dwells a villainous character known as "Dead Legs". A flash back shows what lead to his present state both physical and mental. Years ago when a magician on the London stage his wife had deserted him for another and in a fight with his rival he received a crippling injury which left him with only thoughts of vengeance. The tool of his vengeance is a young girl really his daughter whom he does not know as such but believes to be the daughter of the other man. When the two men finally meet again there is an unleashing of feeling causing a most melodramatic ending.

For the mature audience.
 (Metro-Goldwyn-Mayer—6 reels)

The Woman Disputed

Directed by *Sam Taylor*
 Featuring *Henry King*
 Norma Talmadge
 Play by *Dennison Cleff*

TWO men, an Austrian and a Russian, life-long friends, save a girl from being accused of murder. In their rivalry for her love, their friendship is broken. The two countries go to war and when Austria is invaded by the Russians, the girl is able to save her city by giving herself to her former friend. Through

NON-FEATURE SUBJECTS**Bits of Africa**

(Ufa Oddities)

Interesting scenic of Africa.
 For the family audience including children.
 (Metro-Goldwyn-Mayer—1 reel)

Glorious Adventures

(Lyman H. Howe's Hodge Podge)

Vacation adventures all over the world.
 For the family audience including children.
 (Educational—1 reel)

Great Moments in Football

Very interesting explanation of famous football plays done by animated drawings and slow motion.
 For the family audience including children.
 (Columbia—4 episodes of 1 reel each)

Lonely Lapland

(Ufa Oddities)

Impressive scenic of snowbound Lapland and the customs of its people.
 For the family audience including children.
 (Metro-Goldwyn-Mayer—1 reel)

The Mountain Lion

Showing how a mountain lion is cornered by a pack of hunting dogs and then lassoed by the hunters. Told from a child's angle.

For the family audience including children.
 (Capitol—1 reel)

The Northwest Corner

(World We Live In Series)

Scenic of the natural beauties of the state of Washington.
 For the family audience including children.
 (Fox—1 reel)

The World's Playground

(Ufa Oddities)

Lovely Switzerland, an enchanted playground.
 For the family audience including children.
 (Metro-Goldwyn-Mayer—1 reel)

SHORT SUBJECTS**Beaches and Scream**

(Krazy Kat Cartoon)

Krazy Kat goes to the seashore.
 For the family audience including children.
 (Paramount—1 reel)

her sacrifice the enemy is driven out and she and her Austrian lover are united. The story has been well filmed and there are numerous bits of excellent photography. It is a generally interesting picture.

For the mature audience.
 (United Artists—9 reels)

Come Easy—Go Slow

(Krazy Kat Cartoon)

Krazy Kat inherits a million dollars but it does not last long.
 For the family audience including children.
 (Paramount—1 reel)

Dear Old Calford

(Collegian Series)

Story of college life. Calford goes in for football and makes good.
 For the family audience including children.
 (Universal—2 reels)

Fighting for Victory

(Collegian Series)

Calford is victorious over Midvale in the collegiate boxing match.
 For the family audience including children.
 (Universal—2 reels)

Fisticuffs

A very funny burlesque on the ancient art of boxing as practised in 1800. The settings are in accord with the date.
 For the family audience including children.
 (Educational—2 reels)

Ko-Ko's Dog-Gone

(Out-of-the-Ink-Well Cartoon)

Ko-Ko's dog is gone but found again after a merry chase.
 For the family audience including children.
 (Paramount—1 reel)

Ko-Ko's Parade

(Out-of-the-Ink-Well Cartoon)

Ko-Ko organizes a parade of his own in opposition to the grown-ups.
 For the family audience including children.
 (Paramount—1 reel)

The Phantom Trail

(Krazy Kat Cartoon)

Krazy Kat captures the elusive Phantom only to lose him again.
 For the family audience including children.
 (Paramount—1 reel)

Saps and Saddles

A self-made invalid is cured in spite of himself.
 For the family audience including children.
 (Universal—2 reels)

Show Vote

(Krazy Kat Cartoon)

Krazy Kat defeats his rival candidate for street cleaner.
 For the family audience including children.
 (Paramount—1 reel)

The South Pole Flight

(Oswald Cartoon)

Oswald the Lucky Rabbit finds the Pole after an adventurous trip.
 For the family audience including children.
 (Universal—1 reel)

The Wooden Soldier

(Laemmle Novelty)

An old toy-maker invents a life-giving fluid which he uses to bring life to his dolls.
 For the family audience including children.
 (Universal—1 reel)

BETTER FILMS ACTIVITIES

Finer Family Films A Success In This Community

WE wish it were possible to reproduce here the very attractive little announcement of the new season of family programs sponsored by the Rutherford (N. J.) Better Films Committee. Some gay little figures greet you on the cover and what they are so gay about is "The Happy Hour". A guiding arrow and a conveniently cut corner direct you to open and learn what this can mean and as every one, old and young, wants happiness, investigation follows. And this is the interesting information disclosed.

SPECIAL JUNIOR MATINEE
EVERY SATURDAY
AT THE
RIVOLI-RUTHERFORD
2:15 P. M.
"FINER FAMILY FILMS"

"The Rivoli management will start on October 5th and 6th its third season of Family Week-End Programs and the special Saturday Junior Matinee. Co-operating with the Rutherford Better Films Committee, programs will be arranged for the week-ends that will offer wholesome and selected film entertainment which all members of the family may enjoy together. The Saturday Junior Matinee will present an especially attractive program for the children. Besides the feature films chosen to please young and old, the first hour will contain special films particularly suitable for the children.

The Rivoli Theatre is unique in this effort to provide a fine family week-end program for the community and through its whole-hearted co-operation with Rutherford's Better Films Committee to pre-

sent the best film entertainment. This plan, which has been so successful for the past two winters we trust we may present to you as worthy the patronage of every family in Rutherford.

"A Great Show For You"—See Next Page ? ? ? ?"

And the next page gives the program for the week-end, which program is made up each week of pictures chosen from the selected family classifications of the National Board of Review.

The Rutherford Committee, a very active affiliated committee of the Board, has been markedly successful, both with week-end family programs and juniors' matinees. This Committee has the very capable leadership of Mrs. Harry G. Grover as president and she is assisted by enthusiastic and helpful officers and members. The hearty co-operation of Mr. William D. Waldron, the theatre manager, also plays a large part in the accomplishments of this group in their work for the best in screen entertainment for the community.

Mrs. Grover speaks very highly of the help which Mr. Waldron has given to the Committee. She and the members of her Committee feel that Rutherford can well congratulate itself on having such a far-seeing and interested theatre manager. As every Better Films Committee worker knows the theatre manager is a most important factor in all Better Films activity and fortunate is the Committee whose contact is with those alert exhibitors who understand the benefit which will result from this work both to the community and to the theatre. It seems to be a wise case of mutual understanding in Rutherford, for in a recent Do You Know Column, which is one phrase of this committee's educating the public, they say Do You Know—

"That the 'block system' of purchasing films makes it inevitable that some pictures will be shown of which the committee does not approve. The poor pictures in the 'block' must be shown at some time or be a total loss which the small town theater cannot afford?

That Mr. Waldron, manager of the Rivoli is helping all he can to carry out the ideas of the committee and it remains for the public to make the box receipts speak for the higher type of motion pictures?"

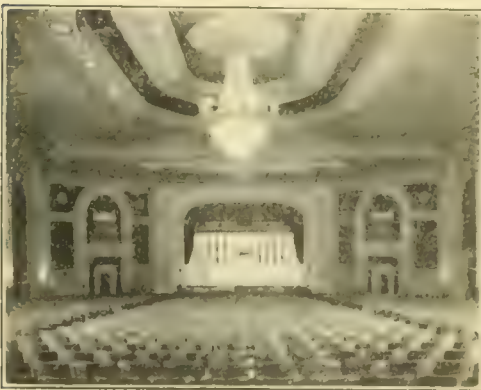
It is this stress on the better pictures and a wise arrangement of the bookings so that these pictures are shown on the week-end that has been responsible for the conducting of an effective community better films plan in Rutherford, one which the exhibitor finds workable and the people find worthy of support.

A VERY encouraging report comes from Mrs. E. B. Smith, Chairman of Juniors' Matinees of the Jacksonville (Fla.) Better Films Council. Mrs. Smith says: We have held our matinees as usual, all summer and have had splendid results. Among the feature pictures which Mrs. Smith reports used by her Committee are: *Bugle Call, Chang, Rough Riders, Speedy, Let It Rain, Sporting Goods, Grass, On Your Toes, Dress Parade* and *13 Husbands for Susan*.

"We have used," she says, "Our Gang and Buster Brown comedies mostly, have finished the splendid serial *The King of the Jungle*, and are now running *Tarzan The Mighty*. Have had excellent prologues suitable to the day or feature, and have given favors at various times." Mrs. Smith is a member of the Juniors' Matinee Committee of the National Board.

MRS. H. E. CALDWELL, new president of the Cincinnati Better Motion Picture Council presided at the opening meeting of the Council held at the Chamber of Commerce. Reports of the standing committees were followed by a general discussion of tentative plans for the coming year. Miss Dorothy Fulton is chairman of the Program Committee; Miss Hattie Ochs, chairman of the Reviewing Committee, and Mrs. Martin E. McKee, chairman of the Music Committee. Mrs. McKee told of the high-class music being played in moving picture houses which she visited in St. Paul and Minneapolis this past summer, expressing the hope that local picture houses would sometimes use local soloists in vocal numbers. One of the objectives of the council this year will be to secure good pictures prepared especially for children. This opening meeting was well attended, representatives being present from about twenty different organizations. Present officers of the council are: President, Mrs. H. E. Caldwell; first vice president, Mrs. Irene H. Sullivan; second vice president, Mrs. Elmer F. Gleason; third vice president, Mrs. Leona C. Frey; recording secretary, Mrs. Thomas Smith; corresponding secretary, Miss Katherine Wheatley, and treasurer, Mrs. S. P. Cramer.

A NUMBER of subjects of great interest were considered at the sessions of the Educational Department of the State Federation of Pennsylvania Women recently held at Lancaster, Pennsylvania. One of the most popular fields of work discussed was that of motion pictures. The report of Mrs. Walter Willard, State Chairman of the Motion Picture Division was greeted with enthusiasm. Mrs. Willard is a member of the Juniors' Matinee Committee of the National Board of Re-



Rivoli Theatre Rutherford

IN speaking of Better Films Committees one might say, "it isn't the age, it is the enthusiasm that counts." The Committee in Oneonta, New York, is not a very old group but they have determination and interested members and are doing much for their city in the way of good pictures. Mrs. W. O. Brannaman is chairman of the Committee and under her leadership the first meeting of the season was a busy and an interesting one. The theatre is directed by Mr. Charles J. Rose who is anxious to give the fullest co-operation to the Committee and the Committee in turn appreciating Mr. Rose's attitude is exerting itself in building support for the selected and exceptional films which make up the programs at the theatre. Mrs. Ray Champ-
lin is director of the Special Children's Matinee. She is very well qualified for this work and without a doubt the juniors' matinees will be a successful part of the year's activity. Mrs. Fred Jackson, a member of the Oneonta Committee, was in New York City recently attending a convention of the Star and Gavel Club and at that time made a very good report on the local work.

TO make the pictures at the special children's performances sound interesting to the young people so that they will want to attend is nearly as important as having a really interesting picture for them to see when they come. The Charlotte (N. C.) Better Films Committee lately advertised under the heading "Matinee" a picture in the following way: "When a rich boy and a poor boy go to the same high school and both play on the football team, which one is a girl going to like best? That's one of the problems in *The High School Hero*, which you will see at the Children's Matinee next Saturday morning at the Imperial Theater. Pete and Bill started as friends, but they became rivals and had trouble over everything—their dogs, and the cars they drove, and their parts in the school play, and everything else. Finally, they got into a fight just before the big football game, and the coach put them both off the team. And then—Well, just wait and see. Also, you'll see the cartoon, *Ko-Ko Chops Suez*, and the M. G. M. review. Your friend Otto Gullickson expects to be there, of course, and keep things going, along with the Boy Scouts and the Better Films Committee and the ladies from the Parent-Teachers. It might be a good plan for you to make a special effort to come early, for last week some people didn't get the seats they wanted because they were so late. And be sure you're ready to take part in the Flag Salute and show that you are 100 per cent American!"

THE Better Films Committee of Knoxville (Tenn.) sponsors a students' matinee at the Strand Theater Saturday mornings. At the October 13th meeting three pictures were shown, *America's Polar Triumph*, *Busy Body* and *Roads to Wonderland*. The prologue, arranged by Mrs. Irene Hayes Hodges included a violin solo, a dance, and a reading.

MRS. GEORGE C. HARRISON, Chairman of the Committee on Motion Pictures of the Rhode Island State Federation of Women's Clubs keeps constantly in touch with the conditions in her state and in this way is able to meet any need or demand which is apparent for increased help and information regarding better films. The latest addition to her state services is a bulletin. Mrs. Harrison sends us the following interesting report: "The Motion Picture Committee of the Rhode Island State Federation of Women's Clubs is enlarging its community work this year by adding a bulletin service. Beside the broadcastings of the best photoplays, which are given twice a month from station W. E. A. N. the committee is sending out weekly about forty bulletins. These will go to the chairman of Federated Clubs for club service, and to six libraries, the Y. M. C. A., the Y. W. C. A., the Girls City Club, the Home Makers, Inc., to the Economic Club of Kingston College and other places, for posting every Saturday morning. We hope in this way to help many in the selection of the best pictures for their entertainment. The Weekly Photoplay Guide Column published once a week in one of our local papers will be continued the coming year. Mr. Clarence Sherman, assistant librarian of the Providence Public Library will address the fall meeting of the Rhode Island Federation of Women's Club to be held in Providence Oct. 25th, on "The Educational Value of films based on fine literature from the librarians' viewpoint."

WITH better films for school children its aim, the Better Films Committee of Birmingham (Ala.) met recently at the Axis Club to plan for the first free matinee. Mrs. B. T. Rochester, chairman, called the meeting. The committee is planning a series of four matinees at the Ritz Theater. A prize of \$10 is being offered to the parent-teacher association having the largest attendance at the four meetings.

MAKING use of any special event which will add to the interest of their Juniors' Matinees is one reason for the success of the Macon (Ga.) Better Films Committee in these special performances. The following matinee report gives an example of a recent tie-up. "The Better Films Committee has announced a most interesting program for the Saturday morning matinee put on at the Rialto Theatre. *Old Ironsides* will be the picture and a historical program is given at this time to pay honor to the memory of Admiral Semmes, of the Confederate Navy, whose birthday anniversary occurred on September 27. In addition to the picture Mr. Eugene Anderson will give an interesting talk in which he will tell of the part played by Admiral Semmes in the War between the States and also mention the men of Macon who have been identified with the United States Navy since the days of the Confederacy."

A LARGE attendance marked the October meeting of the Better Films Council of Jacksonville (Fla.) held at the Hotel Mason. Mrs. James A. Craig presided, Mrs. E. B. Smith, Mrs. J. Hatton Howard, gave reports. On suggestion of Mrs. Brooke G. White, vice-president general of the Daughters of the American Revolution, a letter will be addressed to the Motion Picture Producers and Distributors of America, recommending that a picture be made of the life of George Washington.

A WORTHY film does not go a-begging for attention in Atlanta. This is due to the efforts of the Atlanta Better Films Committee which gives its enthusiastic and earnest support to making such a film a success. A demonstration of this was the way in which the picture *Simba* was exploited during its showing in the city last month.

The report says: "The Atlanta Better Films Committee, Mrs. Newton C. Wing, president, announces a week of activities, commencing with the showing of *Simba* the African film, sponsored by the Better Films Committee. In sponsoring this noteworthy film, the committee feels that it is exemplifying its idea of promoting the success of the best motion pictures available, and thus adding its bit to the making of better films. The Committee has sent out 4,000 letters to leading Atlanta citizens, urging attendance at the theater. The entire proceeds of the picture's showing throughout the country will be used for a museum of African natural history named for Carl Akeley, the noted explorer and cameraman who lost his life in the expedition which filmed *Simba*. Douglas Oliver, Atlanta Boy Scout, was chosen to accompany this expedition. Mrs. Wing asked that members of the Better Films Executive Board meet her in the theater lobby the opening night to act as a reception committee and later to sit together. They are as follows: Mrs. George Price, first vice president; Mrs. Frank McCormack, second vice president; Miss Marianne McClellan, corresponding secretary; Mrs. C. Decker Tebo, treasurer; Mrs. Alonzo Richardson, parliamentarian; Dr. W. H. Faust, chairman of religious participation; Mrs. H. W. Wilder, review chairman; Mr. E. R. Enlow, chairman of visual education; Mrs. John G. Courtney, chaperone chairman; Mrs. J. H. Savage, chairman of the West End junior matinees; Mrs. D. H. Durden, chairman of the Palace junior matinees, and Mrs. Frank Naedele, extension chairman.

HERE is a thought for Book Week. The critic of the Chicago Evening American in writing of *The Man Who Laughs* adapted from the Victor Hugo novel has the following to say: "Most of you are probably familiar with the tale of Gwynplaine, the clown with the distorted mouth, who loved Dea, the little blind girl. Those of you who have not read the story will want to do so after you see this production."

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National Board of Review of Motion Pictures

70 Fifth Avenue

New York, N. Y.

NATIONAL BOARD OF REVIEW MAGAZINE

(Combining "Exceptional Photoplays," "Film Progress" and "Monthly Photoplay Guide")

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December, 1928



The Escape From Siberia "Homecoming" (page 7)

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Contents
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And Once Again	3
Critical Notes	6
<i>Exceptional Photoplays</i>	
The Yellow Ticket	7
Homecoming	8
The Wind	9
Sins of the Fathers	10
Selected Picture Guide	11

FEATURES

Adoration	Looping the Loop
The Awakening	On Trial
Dream of Love	The Phantom City
The Girl on the Barge	Prep and Pep
The Home Towners	Red Hot Speed
The King of the Rodeo	The Shakedown
The Land of the Silver	Show Girl
Fox	The Viking
Life's Crossroads	A Woman of Affairs

NON-FEATURE SUBJECTS

Drifting Through Gascony	Pathe Review No. 50
Glories of the Evening	Pathe Review No. 52
The Magic City	A Permanent Wave
Pathe Review No. 44	Railroad
Pathe Review No. 45	School Days
Pathe Review No. 47	The Skywayman
Pathe Review No. 49	

SHORT COMEDIES

Be My King	Ko-Ko in the Rough
A Bookworm Hero	Ko Ko's Magic
Calford On Horseback	Murder Will Out
Farewell	Nicked Nags
Farmyard Follies	She Going Sailor
Homeless Homer	Sick Cylinders
Hot or Cold	

Better Films Activities	14
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And Once Again

The National Board of Review took a leading part in opposing in 1925 and 1926 the Swoope and Upshaw bills to establish federal censorship of motion pictures. It will offer, as opportunity affords, the same opposition to the Hudson bill, now pending in Congress, which seeks to accomplish the same thing.

THE Hudson bill, introduced into the House of Representatives last May by Congressman Grant M. Hudson, once more brings up the question of federal censorship of motion pictures.

The sponsors of the bill vociferously deny this. They claim that the main purpose of the bill is "to protect the motion picture industry against unfair trade practises and monopoly" and they also make much of certain educational aspects of the bill which provide for a wider use of teaching films in our public schools, for which purpose the Federal Bureau of Education is to receive one million dollars.

Nobody who has followed the various Congressional bills providing for motion picture regulation in the past few years will be taken in by these pretenses. The ardent indorsement of the Hudson bill by Canon Chase gives the game away. The Canon would never be fascinated by such a tame issue as improved trade regulation of the motion picture industry in favor of the small exhibitor. His specialty is the doctoring of evil in motion pictures whether it is there or not. And so, sure enough, towards the end of the bill you will find a complete list of all the evil things which must be taken out of pictures.

Essentially this measure is nothing but an amplification of last year's Brookhart bill which sought to abolish block booking and other alleged trade abuses of the motion picture industry, plus all the worst censorship features of the Upshaw bill of 1924 and the Swoope bill of 1925.

All of these bills were defeated in their turn. But the fanatical, un-American spirit which animates the small group of professional reformers behind them

has now again produced the Hudson measure. The burden of defeating it must be taken up not only by the industry at whose vital freedom it strikes but by every public spirited citizen who has the welfare of the world's greatest source of entertainment at heart.

The Brookhart features of the Hudson bill should be defeated for the same reason that the original measure was voted down last year. The evils of block and blind booking and other trade abuses have diminished from year to year through the machinery of arbitration and special boards of trade. In the long run unwholesome business conditions of this sort correct themselves without special legislation from the outside. Besides, there are already sufficient statutes on our law books to deal with monopolistic abuses. This section of the Hudson bill is apparently taking the distorted view-point that the motion picture industry is a public utility to be regulated by a sort of public service commission. Such an interpretation will simply not hold water.

Apparently the sponsors of the bill intend that six commissioners shall enter into the distributing field and at one stroke abolish that entire department of the industry which deals with the problem of distributing its product and marketing it on the basis of its long experience in this important line of work. Hardly any other conclusion can be drawn from the following paragraphs as printed on pages 26 and 27 of the bill;

"(a) The commission shall have power at its discretion to institute a centralized, neutral, and impartial distributing agency in which all competing producing, exhibiting, and other vital interests shall be fairly represented which under the commission shall manage the business of renting and leasing all films in interstate commerce in such a manner as shall place all producers and all exhibitors on an equal basis of merit in the renting and securing for rental to all persons on an equitable basis.

"(b) The central neutral agency shall be empowered to recommend to the commission a percen-

tage basis of payment for the rental and leasing of films, and under the commission shall charge and pay for the rental and leasing of films in accordance with such approved basis of prices.

"(c) The commission shall be empowered to classify the theatres of the country and to fix the prices for the rental of films to correspond with the class of theatres in which they are to be used.

"(d) In fixing the price of pictures, the commission shall be permitted in its discretion to ignore the length of a picture, and to disregard the arbitrary lengths of pictures."

These four paragraphs can only mean that the six commissioners would be empowered to put the government into the motion picture business. The distribution of pictures is the biggest task that confronts the industry after their production. It requires an extraordinarily complicated organization both as regards the physical distribution of the film and the bookkeeping end. Even a layman will be able to form some idea of the size of the problem when he finds that there are close to twenty thousand picture houses in the United States. According to the present system, which has been worked out by trained men of long experience in the show business, the pictures are distributed from about thirty-five key cities chosen on a geographical and population basis from which the films can be shipped, exchanged and distributed.

Yet according to this bill, six commissioners, only one of whom need have had some practical experience in the film industry, are going to handle this entire problem from one "centralized, neutral and impartial distributing agency." There is only one answer to this. It can't be done!

The further provision that the commissioners are to be empowered to fix the prices for the rental of films is another extension of arbitrary governmental interference in the economics of an industry. For this rental price is to be determined not upon the basis of the cost of the picture but upon the class of theatres in which the picture is to be shown. The question of profit or loss to the producers is not going to bother the commissioners. In fact nothing is going to bother them very much, for they are to be appointed for life, not by the President plus confirmation by the Senate, but by the Secretary of the Interior who is, of course, a political appointee.

The inclusion of the censorship feature of the Hudson bill shows every sign of a deliberately furtive method. It is the joker in the bill, the nigger in the woodpile. Things must be pretty bad for the censorship cause if censorship can no longer come out into the open but must be insinuated indirectly. Along with the general denial that this is a censorship measure at all there is the further assertion in the body of the bill that the submission of pictures on the part

of the companies to the board of six commissioners is a purely voluntary act on their part. They don't have to do it if they don't want to and indeed the bill contains no direct mandate. But what happens if they do not submit a picture? With the industry arbitrarily construed in this bill as a public utility, a picture that has not been submitted for inspection to the commissioners is immediately barred from interstate commerce. That amounts, of course, to keeping the picture off the screen. It is like telling the producer he need not submit his picture for censorship but that in that case he might as well keep it right in its little tin box and pay storage on it until doomsday.

The things which in the future are to be considered objectionable in pictures are listed at length and with considerable gusto. One of the blanket taboos ends with the following phrase, "or which portray distorted or untruthful representations of our national life, literature, manners and customs." Narrowly interpreted that could come pretty close to preventing any criticism of ourselves through the medium of the screen.

Another section safeguards official authority from any embarrassing exposure. It bars all "stories or scenes which ridicule or deprecate public officials, officers of the law, the United States Army, the United States Navy or other governmental authority, or which tend to weaken the authority of the law." That provides excellent protection for a dishonest district attorney and of course precludes any criticism of unpopular laws, even one that establishes in power the censors themselves.

But these express prohibitions as to what must not be shown in pictures need not detain us. Like all a priori regulations of what is essentially a creative art they are far too specific and plainly reveal the prejudices of the minds that conceived them. The question always arises who is to determine the exact degree of excess which may make a scene objectionable. Who is to fix the length of a kiss? A frigid woman who abhors kisses? Shall we turn over a flapper film to a person fixed in his belief that the younger generation is dancing its way to the Devil? Or consider finally a provision which states categorically that "no license shall be granted to motion pictures of stories and scenes which may instruct the morally feeble in methods of committing crimes," etc. Here again we have the hoary fallacy that pictures must be made safe for morons. Must the right of the normal man and woman to find grown up entertainment in a motion picture theatre and to take his chances with the good and evil which enter into every dramatic story again be vindicated? An art which adjusts its standards of representation to the feeble minded ought to be condemned in toto as a matter of public policy in the interest of the welfare

of the normal part of the population. A society which is made to stand on its head is not a pleasant thing to contemplate.

More important is the entirely new and additional method of censorship proposed in the Hudson bill. It is called "supervision at the source" to quote Canon Chase's artful phrase. According to provision (3) of Section 22, "The commission may, upon the payment of a proper fee, appoint supervisors to assist producers and directors, in the process of production, in applying the standards of this Act, as interpreted by the commission."

Right here our six commissioners enter into the production end of the motion picture industry. Instead of only one production supervisor, such as exists in studios today with questionable benefit, every picture may now be blessed with two supervisors. This second supervisor will not have to know anything about picture making. All he will need is a working knowledge of the formulated taboos of the commission and enough agility to be able to stop all the cameras the moment they begin to shoot in this forbidden territory.

As an adjunct to this proposal the commission is willing, upon the payment of a fee, to examine the working script and title sheet of any prospective picture and to determine whether it conforms to the required standards. "The approval of any scenario shall not, however, obligate the commission to approve the dramatization of the scenario when the film of it shall be brought before it with an application for a license." Just what comfort can a producer possibly find in paying a fee for such an arrant piece of hedging on the part of the commission?

Both "supervision at the source" and this dubious approval of a picture that is yet to be made are of course utterly impractical besides being intolerably meddlesome and arbitrary. They involve, on the practical side, the whole problem of picture making, for no one has yet succeeded in telling in advance what a finished picture will be like, whether a person taking a bath will look immoral, or whether a dance will seem obscene. On its theoretical side it runs directly counter to the principle that a person can only be judged before the law by his works and that the motion picture producer, like the artist, the writer, and the dramatist, has the inalienable right to express himself in his medium and then to submit his creation to the judgment of a representative audience of his peers.

Much of the Hudson bill remains to be criticised on a more technical basis with special reference to its possible unconstitutional aspects. That we shall leave to more expert hands. But the bill already stands condemned on a purely common sense basis. At the worst its passage, with all its provisions carried out, would fall little short of ruining the motion

picture industry. For, strictly enforced, it would paralyze the studios as well as completely disorganize the entire business organization of the industry. At best its passage would simply mean the foisting of another active parasite upon an industry which has already suffered much from parasitical bodies, and open up many devious paths of graft and corruption. Fundamentally the Hudson bill reflects the spirit of its real sponsors, Canon Chase and the crowd of tireless professional reformers who seem to be at his beck and call. It is thoroughly dishonest in that it continues the basest calumnies that have been hurled at motion pictures these many years and completely ignores the vast improvement in motion picture making, the house cleaning which the industry has undertaken in its own behalf, and the nationwide popular interest in better motion picture which no longer makes it profitable for any producer to deliberately make offensive pictures. Luckily, the bill is also so clumsily and ignorantly drawn, with such a complete disregard of all our democratic precedents, that its passage is very dubious.

Nevertheless, and let this suffice, the fact remains that Canon Chase and his small group of reformers have once again gone into a close huddle to call signals for another offensive.

Little does it matter that they have done this many times before without avail, and in all probability have done it this time with no gain. Nor does it matter that at the recent line-up of the Canon's forces in Washington, D. C., the representatives of five leading national women's organizations walked out because, being under the impression that the meeting was open to fair-minded discussion, they were practically denied the floor when it was discovered that they were come to bury Caesar, not to praise him, in his dual role of the Brookhart and Hudson bills. Nor does it matter that the resolutions which will doubtless follow the Canon's conclave endorsing and urging the passage by Congress of these two measures, will have emanated from the remaining faithful few, variously estimated at from twenty to thirty, all bent on saving the souls of the other one hundred and fifty million of the citizenry from the evils of the shadow screen so many of them choose to patronize. The public that believes in fair play and common sense may well sit up and pay attention still. For here you have reflected, be the mirror ever so small as it was in this conference, the precise way in which great oaks, such as political-moralistic monsters in the shape of laws, have in the past from tiny but persistent acorns grown, and spread their guardian branches over the people's will and freedom—and will again "ef you don't look out", meaning if the public fails to keep informed and becomes careless in guarding its liberties.

(Continued on page 9)

Critical Notes

THERE has been a great pother about an American film recently shown in Italy. *The Street Angel* has been barred and the Italian Board of Censors has been summarily dismissed. What, a harmless sentimental romance in and about glamorous Naples laid low by the Mussolini lightning? By us the film was chiefly remembered for having tried to be better than *Seventh Heaven* and not succeeding in being half as good except for its further proof of Janet Gaynor's talent. Surely there must have been some mistake.

But wait a minute. The film was being seen in Italy by a patriotic Italian audience. They complained that it completely distorted Italian life. The conditions represented in the story no longer exist in modern Italy. The filth, misery, vice, picturesque rascality, and dangerous thugs abroad in the streets which older travellers may remember to have encountered in Naples before the war no longer exist. As far as these untruthful details are concerned the picture is a gratuitous slander. Therefore away with it!

Now if we were to sit in the high seat of the arbitrator in this little difference of opinion we could say a number of things on both sides. We might, for instance, accuse the Italian authorities of lacking a sense of humor, which usually amounts to lacking a sense of proportion. Why so drastic a gesture to kill a little fly? A few eliminations of sordid details would have remedied the situation and, as for the rest, is it so certain that no Neapolitan would enjoy just a little a picture which took him back to the good old days, bad as they were?

Yet on the whole we should be inclined to side with the action of the Italian authorities. This rap against *The Street Angel*, as the police sergeant would call it, may prove salutary. It is the big stick of realism which shatters the frail edifice of traditional romanticism and hackneyed conventions. It suddenly reveals the tawdry aspect of so much of our film making, the sins that are committed in the name of atmosphere in almost every picture with a foreign setting. For here the scenarist habitually works with the most superficial associations on the theory that the audience will respond as automatically as the infant which says "Da" when you say "Da" to it. Let us review some of them. Audacious ladies chronically under-dressed—France. Sauerkraut and beer—Germany. Castanets, señoritas with flashing eyes and toreadors—Spain. Extravagant absorption of spaghetti, gondolas—Italy. Whiskers and vodka—Russia. These cheap labels may well irritate the nationalities on whom they are pinned and when more serious vices and defects are added they may easily

become offensive. As regards our own audiences they block any deeper understanding of foreign races and flatter an ignorance which accepts these labels in lieu of knowledge. When motion pictures began to claim to be international they faced a heavier responsibility than they realized.

THE MASKS OF THE DEVIL in which John Gilbert is put through his usual paces borrows at times the technical device used in Eugene O'Neil's "Strange Interlude", of having the actors reveal their true thoughts and feelings after having just registered the opposite. The screen, of course, uses double exposure for this purpose whereas the stage uses asides. To our mind this could be made an important technical device if used more consistently and if the director could be persuaded that it would not confuse his audience. Merely as a toy for humorous effects it has been used before. Artistically the aside through double exposure is more successful than the stage aside because it does not hold up the action.

THE WEDDING MARCH now being released throughout the country, was preceded by much distant thunder from the general direction of the studio which served to indicate that the editing of the picture was bringing considerable grief to the director. As it finally appeared it showed unmistakable signs of having been vastly cut, telescoped and pieced together. Like every other opus of Mr. Von Stroheim it was quite impractically long in the original so that some surgery was inevitable. As it is now being shown it is an interesting picture though Von Stroheim rather overplays his penchant for parading his toy soldiers. And yet one keeps wondering what the original picture was like and whether not only the picture but the director as well suffered an injury to his reputation by such drastic cutting. The next picture which Von Stroheim makes should be his answer. Let him proceed as rigorously as possible to keep it within reasonable length so that the editing can not cut into its vitals. Then he will be both vindicated by his work as well as deprived of the alibi of supervisor and producer interference. Not a bad procedure, by the way, for any director who really cares about his work.

THOSE annoying people who are always saying that the motion picture is still in its infancy have now returned to the charge with vitaphonic persistency. Perhaps they are right for any child which has taken over thirty years to learn how to talk must be backward indeed. Why you can even hear it lisp. But perhaps this is a return to second childhood!

EXCEPTIONAL PHOTOPLAYS

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A department devoted to an impartial critique of the best in current photoplay production. Each picture before being listed, is thoroughly discussed by a volunteer committee composed of trained critics of literature, the stage and the screen, who are the sponsors of this department. The printed reviews represent the combined expression of this committee's opinions. The reviews aim to convey an accurate idea of the films treated, mentioning both their excellencies and defects, in order to assist the spectator to view the productions with increased interest, appreciation and discrimination. The reviews further try to bring to the attention of the reader of special tastes or interests, or of severely limited time for recreation, those photoplays which genuinely contribute to the art of the screen.

SECRETARY
AND
DEPARTMENT
EDITOR

ALFRED B. KUTTNER

Homecoming

Directed by.....Joc May

Photographed by.....Gunther Rittau

The Cast

Richard.....Lars Hanson

Anna.....Dita Parlo

Karl.....Gustav Frohlich

From the novel "Karl and Anna" by Leonhard Frank

IN these days when we find the stage boasting of several dramas with three or even only two characters, it is interesting to look at a motion picture in which three characters carry the entire action through no less than ten reels. What is more important is that *Homecoming* scores a considerable success in this ambitious experiment and by no means falls into the class of a stunt picture. The three characters, husband, wife and friend, form a self-sufficient triangle and the drama arises and sustains itself naturally through the emotional conflicts inherent in the personalities involved.

The most obvious remedy for avoiding monotony under these circumstances would have been to introduce the greatest possible amount of variety into the settings against which these three characters move. Frequent jumps to some gay international resort and back again to some flashy cabaret would immediately have suggested themselves to an American director. One of the most transparent foibles of the American motion picture is its aversion to poverty. The hero and heroine, however humble their origins may be, must always quickly be advanced into a state of economic splendor where fashion shows, cabarets, palatial residences and so forth come naturally. The average American movie fan has a strong repugnance to people who live drab lives and who do not exemplify our current religion of spending in response to the insistent urge of our national advertising. Any picture which announced in advance that it dealt only with poor people who do not inherit fortunes or marry millionaires in the course of the plot would lose a definite percentage of its audience just as the yellow press would lose a considerable proportion of its readers if it did not play up every young woman who figures in an elopement or a scandal as an heiress.

Homecoming makes no such concessions. There are, practically speaking, only two settings, one the Siberian exile in which the two German prisoners are languishing during their war imprisonment, and the other the humble home of Anna in a small German city. The picture takes for granted that if you are interested in the story at all you will be willing to follow the characters wherever their fortunes may lead them.

The theme of this picture has been called a variation of the Enoch Arden story. We are not particularly impressed by the relevancy of this comparison. Tennyson's handling of this theme is definitely sentimental and the return of a supposedly dead husband to disturb his wife's love affair with another man is capable of many variations.

The story which underlies this picture deals with two German prisoners in Siberian exile, one of whom is the husband of Anna, left behind in Germany. Richard, the husband, decides to make a break for freedom against the better judgment of Karl, who realizes the danger of the undertaking and the savage punishment in the lead mines in case of failure. Richard succumbs on the way while Karl pushes on until he finally reaches Anna, who has not heard from Richard for over two years and has given him up for dead. Just when the reciprocal feelings of Anna and Karl reach a climax Richard appears and, of course, suspects the worst, even though nothing has happened.

Richard wants to kill Karl but finds that he cannot do so on account of his past friendship for his brother in arms. In the end he turns to his old trade of seafaring and leaves Anna and Karl to work out their happiness.

What lifts this picture above the level of the commonplace is its verisimilitude and its deft characterization. Here again we have the opportunity to observe that the theme of a picture is less important than its handling on the part of the actors and of the director. The actor who brings actuality to his part, and the director who concentrates upon truth to life in all the ramifications of his story are in the end the best

(Continued on page 10)

The Yellow Ticket

Directed by F. A. Ozep

Photographed by L. P. Forester

The Cast

Maria Anna Sten

Peter I. I. Kozal-Samborsky

Master F. P. Fogel

Mistress Annel Sudakevich

Doorman N. A. Baksheev

Man N. Batalov

Original Screen Story by F. A. Ozep

THIS beautiful and moving film belongs in the class of folk-cinema of Russian peasant life. It is the work of a director, F. A. Ozep, unknown to us before but if we can judge of his calibre by this offering, he must be ranked with those Russians whose directorial efforts have given a high place creatively, through examples shown in this country, to Moscow film art. In this picture, however, the touch is gentler, the humanizing of characters more pronounced and the cinema mood contemplative rather than dynamic. Photographically the film is poetic and in its country-side shots atmospheric to an elegiac degree. Its ending is a happy one which neither affronts reason nor glosses the sense of tragic life which the film, so wise in human experience and just in the narration of it, makes implicit.

The yellow ticket, as everyone must know, is the official badge given in some parts of the continent to the woman of the streets, which authorizes her to ply her wretched trade. The phase of the film in which the yellow ticket appears is but a brief one where the treatment is not only artistically reticent but envisages the plight of Maria with an understanding that cuts beneath all sentimentality to the austere reading of her heart and soul. Here we have a realism shorn of shabby investiture and communicated as revelation. There is an incident, one of the most moving ever put in a motion picture, where Maria meets a man from her own country-side, from a village adjacent to hers. In the tawdry solitude of her room the man and girl lie side by side, having learned that they were reared on neighboring homesteads. Stirred by a telepathy of common remembrance their minds picture the things that are dear to them both, scenes of the soil that bred them, fields being tilled and flowery wayside spray, symbols of healthy labor and joyous youth—things which to the girl are related to the time when she was happy that seems now forever lost. She turns her face away and weeps. The man, troubled, rises and leaves her, but she is left with a new-born urge to escape from her present way of life and seek the husband from whom wretched circumstances have torn her.

To suggest the cinematic method of narration the course of the film from here on may be briefly sketched. Peter, the husband, has been crippled in a quarry accident. His life has been one of loneliness and

depression since his loss of Maria. He lies on his couch, perhaps crippled for life. All good things of the world have gone from him. Long ago the baby has died, during the rough journey when he brought his family from the country to look for his wife in the city. The older child, a little girl, sits forlornly in the corner watching her father, appearing so strange to her now that he can no longer walk. His friends surround him giving their silent sympathy, in the bowing down to adverse fate that the Russian peasant is used to.

We have a shot of two poplars standing high in the spring and the figure of a woman passing along the road across the screen beneath them. The screen is then filled with images of spring—ducklings in the pond-water, succulent and buoyant roots, wayside bushes breaking into bud and tree-branches with



Anna Sten as Maria

tender leaves still and listening as sprays and leaves are on a blythe spring day when the air is full of soft wind. Here we feel hope stealing upon the scene, the fertile hope of spring, of bud and renewal of life. The picture assumes prescience which foretells the renewal of life that will come to Maria and Peter. Then we have a shot of Maria passing from the direction of the camera down the road hedged on each side by the sweet bushes and fields. Clouds are rolling apart in the high sky, parted by upsweeping winds. So Maria comes to Peter's house and enters.

As husband and wife and child re-unite in the urge of their common need, we are given a study of the child's happy face followed by a shot of great cumulus rising of cloud breaking toward the top of the screen and rising off. We feel the warm sun.

Here is an understanding of the medium—how to present a situation which might be mawkish and sentimental so as to explain the human heart and show us the gladness and hope it holds. The ending of this film convinces us of miracle. For Peter rises and walks a few steps to his wife before he relapses into the arms of his friends. We believe he will walk again and life will renew for him and for Maria. And how different this is from many films where the crippled hero has suddenly, for no good reason at all, found his legs.

The photographic shots alone—city streets in rain, country fields in the morning with windmills flapping in the early breeze—which this film affords, are sufficient in themselves to make the picture notable. But besides that, and the moving quality of its story, it is beautifully acted throughout by an excellent cast of players and presents us, in the person of Anna Sten who plays Maria, with one of the loveliest actresses as yet to appear on any screen.

(Produced by Sovkino, distributed by Amkino)

The Wind

Directed by Victor Seastrom
Photographed by John Arnold

The Cast

<i>Letty</i>	<i>Lillian Gish</i>
<i>Lige</i>	<i>Lars Hanson</i>
<i>Roddy</i>	<i>Montague Love</i>
<i>Cora</i>	<i>Dorothy Cummings</i>
<i>Beverly</i>	<i>Edward Earle</i>
<i>Sourdough</i>	<i>William Orlamond</i>
<i>Cora's Children</i>	<i>Laon Ramon</i>
	<i>Carmencita Johnson</i>
	<i>Billy Kent Schaefer</i>

From the novel by Dorothy Scarborough

THIS latest film vehicle of Miss Lillian Gish's marks one of the most interesting productions in which the star has appeared.

It is a study of psychological reaction to atmospheric environment, and as such employs cinematic effects in more abundance than is to be found in the usual photodrama. Its attempt is to be more mature than the average picture, to dwell on mood of scene and state of mind as essentials in plot and to envisage both as forces in the secret springs of action of human beings. All this has not been altogether successfully done, but at moments one does get glimpses of the inner nature of things, of the psychology of fear and escape, and in these moments as they touch upon the heroine, the effect is dramatic and poignant.

Miss Gish plays the part of Letty, a young girl who

goes west to join the household of a cousin in a place where the wind always blows. It is the wind, its sound, its implications, its effect of growing menace on the mind of this girl that provides the motif for the story and its cinematic treatment. The jealousy of Cora, the cousin's wife toward Letty, her attempt to drive Letty into the hands of the traveling man whose purpose is none too reputable, as a means of getting rid of her, Letty's marriage with one of the ranch hands to escape from this predicament, his advances to her and her repulse of him, her final love for him and her killing of the libidinous suitor who intrudes again into her life, are movements of the wind that, constantly beating on her ears and senses, beats up fears, forebodings and strange impulses in her inner self, until her mind verges on collapse.

Anyone who knows how effectively Miss Gish with her fugitive hands and agitated mobility of bodily gesture, at times so strikingly effective and so peculiarly hers among screen actresses, can do this sort of character, will perceive that *The Wind* gives her an opportunity to act which she is able to take full advantage of.

Other characters well done are those of Cora played by Dorothy Cummings, Letty's husband played by Lars Hanson, and her amatory pursuer acted by Montague Love.

The film shows one bad tendency of our directors and scenarists, its atmospheric chord is twanged too often. In the present case in their anxiety to make the wind felt and heard (and sound synchronization will only make matters worse), they have blown the bellows and shoveled the sand over-long and with too much energy. It is surprising that Victor Seastrom, noted in his Scandinavian days for his eerie touch and delicate hintings, should so far have lost sight of the art of suggestion in a story made exclusively to his hand as to have, so to speak, piled it on until the illusion is well nigh buried under and winnowed away. What might have become imaginative cinema has been made obvious movie, no matter what excellent movie it may be.

(Produced and distributed by Metro-Goldwyn-Mayer)

And Once More

(Continued from page 5)

However ridiculous this proposed censorship legislation may be, or covert and pernicious as you choose to look at it, or however weak its allies, it is to be regarded as a continuity of determined effort to set up the will of the few over the will of the many. It is typical of what the fanatical reformer would like to get away with and will keep on trying to get away with. For that reason discussion of the matter should also be regarded as a warning. It is not enough to scoff or pooh-pooh; only constant vigilance is sufficient.

(Continued on page 10)

Sins of the Fathers

Directed by.....Ludwig Berger
Photographed by.....Victor Milner

The Cast

Wilhelm Spengler.....Emil Jannings
Gretta.....Ruth Chatterton
Tom Spengler.....Barry Norton
Mary Spengler.....Jean Arthur
Otto.....Jack Luden
Mother Spengler.....Zasu Pitts
Gus.....Matthew Betz

Original screen story by Norman Burnstine

MR. EMIL JANNINGS has more than once chosen for his screen portrayal the part of the simple man with simple pleasures being gradually bent with the weight of his life's complexities until he is seen at last a lonely, broken-hearted old man. His large slowly-moving bulk, his eyes which express so well the feelings of hopelessness and bewilderment within, and the very contour of his heavy face all contribute to the perfection which his characterizations attain.

In *The Sins of the Father* we are treated to this Jannings recipe—first, Jannings, the happy husband and father, supporting his family of three on his salary as a waiter, later on the small profits of a pre-war saloon; then Jannings being gradually involved in a series of misfortunes—the death of his wife, the elopement of his daughter, and his own second marriage to a ruthless woman who, aided by her lover, the manager of Jannings' saloon, turns him into a post-war bootlegger leaving him but one source of joy, his son whom he worships; finally Jannings, completely broken by the blindness of his son caused by the poisonous liquor manufactured in his own illicit factory, continuing his unhappy life as a waiter, the first occupation in which we had seen him. A sentimental ending is added showing him found by his daughter and her husband with whom the blind son is living, and taken back into the family where he will possess the somewhat doubtful privilege of gazing on his son whom he himself has indirectly blinded.

Jannings' work is outstanding in several moving scenes in which he expresses his feelings for his son. In the beginning of the film is an amusing sequence where he picks up his new-born son, balancing him in the air as if he were a tray, and speeds up and down the small bedroom in a delirium of joy with the terrified nurse sailing after him in an attempt to rescue the infant. Later in the picture he is shown in his gorgeous home bought with the profits of his bootlegging trade, waiting for his son just home from college in gleeful anticipation of the evening they will spend together. Down the stairs the son comes with his hat and coat, all prepared to go out for the evening. He apologizes for not having mentioned his

engagement earlier and goes out leaving a stunned and grief-stricken father to sit at the festive board alone, picking at his food in a dazed and pathetic manner.

The supporting cast is excellent and the film is well constructed telling a story which while it is not especially sympathetic is nevertheless one which holds the interest because of Jannings' ability to make any character seem life-like and to raise the story to the level of the characterization.

(Produced and distributed by Paramount)

Homecoming

(Continued from page 7)

custodians of the integrity of the screen. *Homecoming* is at times too slow in its development, too deliberate in its emphasis, but on the whole it shines forth in its honest delivery and its fine sense of values. Gustav Frohlich, a newcomer to the American screen, to our mind carries off the honors, but neither Lars Hanson nor Dita Parlo are far behind him in the histrionic accomplishment.

(Produced by Ufa, distributed by Paramount)

And Once More

(Continued from page 9)

Legislation of the Hudson bill's kind, as pertaining to motion pictures, has another paramount menacing aspect, beside that of curtailing their liberties, for a people who believe in working out their own problems without undue and unnecessary official interference. For many years now citizen forces themselves have exercised a growing control over the films, in setting standards and raising public taste. To the credit of the industry, as has been said, its response and copartnership in this effort have not been unimportant. Today in growing measure and with increasing beneficial results, numerous responsible citizen organizations, both national and local, are contributing in this effort, which is entirely constructive. Today, outstanding women's groups and specially organized committees, all having in view the encouragement of the production and exhibition and patronage of wholesome and artistic films, together with the best special uses of them, are combining in the movement which has for its slogan, "Selection—not censorship—the solution". Legislation such as the Hudson bill would make null and void at a jump all this splendid work for intelligent guidance and use of the motion picture—an organized effort which has gone forward in a democratic way and which, to impartial and informed observers, has unquestionably accomplished all that political censorship, with its central destructive thought, can never do nor even aim to do.

SELECTED PICTURES GUIDE

Review Committee

Consists of approximately 250 trained members representative of widely varied interests who volunteer their services for the review of pictures.

A department devoted to the best popular entertainment and program films. Each picture is reviewed by a committee composed of members from the Review Committee personnel. Their choice of the pictures listed is based upon principles of selection developed through long study of what constitutes a good picture from the standpoint of entertainment value. The findings form a composite opinion of each committee's views and upon this opinion are based the short reviews and audience recommendations of the pictures appearing in this department. These reviews seek to bring to the reader an unbiased judgment of the pictures most worthy of popular theatre patronage and most helpful in program building for special showings of selected entertainment films.

Department Staff

ALFRED B. KUTTNER
FRANCIS C. BARRETT

Editor

BEITINA GUNCZY

"SELECTION NOT CENSORSHIP—THE SOLUTION."

Key to Audience Suitability

Family audience including young people. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of High School age.

Family audience including children. Pictures acceptable to adults and also interesting to and wholesome for boys and girls of grammar school age.

Mature audience. Pictures recommended for the consideration and enjoyment of adults.

NOTE:—Programs for Junior Matinees should be selected from pictures in the second classification.

*—Pictures especially interesting or well done but not necessarily "exceptional."



Adoration

Directed by.....Frank Lloyd

Featuring.....{Billie Dove
 {Antonio Moreno

Story by Lajos Biro

A LOVE drama of the Russian revolution. Driven from her homeland a princess, who is separated from her husband, finds employment in Paris. Hearing that her husband is employed as a waiter in a low cafe she goes to see him but he believes her unfaithful to him and will not forgive her. Later they are united by the confession of a former maid of the princess who had worn her mistress' clothes and had been observed by the prince to enter the home of a man on the night of the outbreak of the revolution. The cast is good and there are some interesting backgrounds.

For the family audience including young people.

(First National—7 reels)

The Awakening

Directed by.....Victor Fleming
Featuring.....Vilma Banky
Original screen story by Frances Marion

A WAR drama laid in Alsace. In love with an officer a young peasant girl is ostracized by her townspeople for going to his room to bid him goodbye on the eve of his return to the front. Her disgrace has brought death to her aged grandfather

and so she enters a convent. Before she has taken the final vows however the convent is destroyed and she is saved by the young officer and they are happily reunited. The production is well directed and pictorially beautiful.

For the family audience including young people.

(United Artists—9 reels)

Dream of Love

Directed by.....Fred Niblo

Featuring.....{Joan Crawford
 {Nils Asther

Play "Adrienne Lecouvreur" by Eugene Scribe and Ernest Legouve

THE *Dream of Love* brings to the screen a somewhat modernized version of a famous old French play written for Rachel of the Comedie Francaise in 1849. It tells the story of a gypsy girl and a prince. They meet at first when she is a traveling carnival performer and he the crown prince incognito. They love but must part. When they meet again she is a great stage star and he is struggling to gain his throne which is held by a dictator. With her help he succeeds but once more they must renounce love while he becomes king and she a loyal subject. The settings are colorful and Mr. Niblo has directed the picture with skill.

For the family audience including young people.

(Metro-Goldwyn-Mayer—9 reels)

The Girl on the Barge

Directed by.....Edward Sloman

Featuring.....Sally O'Neil
 Novel by Rupert Hughes

A ROMANCE which blossoms in the dreary atmosphere of barge life. Ruled by her father's hard hand a young girl finds life difficult mothering her small brothers and sisters. She becomes acquainted with a man on a tug who teaches her to read, a joy which her father had denied her. Their acquaintance soon ripens into love but they are separated by the father. Some time later the barge is blown to sea by a gale and the tug man goes to the rescue. The near tragedy softens the old man's heart and so happiness comes to the girl.

For the family audience including young people.

(Universal—8 reels)

The Home Towners

Directed by.....Bryan Foy

Featuring.....{Richard Bennett
 {Doris Kenyon

Play by George M. Cohan

COMEDY drama of a man about to be married to a girl twenty years younger than himself whose happiness is nearly wrecked. This is due to the gossiping interference of his boyhood friend who has come on from their old home town with his wife for the wedding. Believing the girl is marrying his bachelor friend for mercenary reasons, he causes a break between them. When he learns that he has misjudged the girl everything is made right again. This is an old stage hit made into an all talking picture with an excellent cast of stage and screen celebrities.

For the family audience including young people.

(Warner—9 reels)

The King of the Rodeo

Directed by.....Henry McRae

Featuring.....Hoot Gibson
Original screen story by B. M. Bower

AN ambitious cowboy from Montana rides his beautiful horse to Chicago to enter the rodeo. Fortune smiles on him and he wins most of the events in the rodeo and captures the heart of the manager's daughter. The picture is well directed and the rodeo affords plenty of thrills.

For the family audience including children.

(Universal—6 reels)

The Land of the Silver Fox

Directed by.....Ray Enright

Featuring.....Rin-Tin-Tin
Original screen story by Charles Condon

THE frozen northland forms the background for this latest Rin-Tin-Tin thriller. Cruelly beaten by his master a beautiful police dog is befriended by a fur trader who buys him for his own. Later when his new master has been framed and nearly killed by his former owner Rin-Tin-Tin shows his gratitude and love for the man who has befriended him, by saving his life and bringing him happiness.

For the family audience including children.

(Warner—7 reels)

Life's Crossroads

Directed by *Edgar Lewis*
Featuring *Gladys Hulette*
 Mahlon Hamilton
Original screen story by *Elvise Macie*
 Lewis

A MAN and a woman, each disliking the other, are shipwrecked on the African coast and make their way through many miles of wilderness to civilization. On the way they fall into the hands of a demented scientist and nearly lose their lives. But they win through and when help is reached they find that love has come to them. The story has been told in a very straightforward manner, never once does the picture diverge from the theme. In spite of rather indifferent photography, it is a very entertaining film.

For the family audience including young people.

(Excellent—6 reels)

Looping the Loop

Directed by *Arthur Robison*
Featuring *Werner Krauss*
Original screen story by *Arthur Robison*

A GERMAN production with the outstanding character actor, Werner Krauss, playing a circus clown. Disillusioned and bitter regarding his comic profession, the famous clown "Botto" keeps it a secret from his fiancée. Discovering who he really is, the girl is not unhappy that he is a clown but that he has not been frank with her. The girl goes to London but is followed by "Botto" and a reconciliation takes place. A well directed and splendidly acted picture.

For the family audience including young people.

(Paramount—7 reels)

On Trial

Directed by *Archie L. Mayo*
Featuring *Pauline Frederick*
 Bert Lytell

Play by *Elmer Rice*

AN engrossing and well worked out murder trial melodrama. A man accused of killing his friend, and stealing from him twenty thousand dollars which he had just paid to this friend in cash for a note, stubbornly refuses to talk but insists that he is guilty and willing to take the punishment. In the course of the trial, the theft is finally traced to the murdered man's secretary but the murder is still unsolved. When things look the blackest for the accused man, his wife comes from a hospital where she has been ill and testifies. Her testimony changes the entire aspect of things, and when she proves that the murdered man had betrayed her, the reason for the murder is made plain and the husband is acquitted and reunited with his wife and child. This is an all-talking production finely acted by a capable cast.

For the mature audience.

(Warner—9 reels)

The Phantom City

Directed by *Albert Rogell*
Featuring *Ken Maynard*
Original screen story by *Adele Buffington*

A WESTERN romance of a haunted gold mine. Summoned mysteriously to a deserted village a young man finds himself involved in a perilous undertaking to discover the ghost that haunts the deserted gold mine. He soon solves the mystery and finds himself co-owner of the mine with a young and beautiful girl. Who is the mysterious ghost? An interesting diversion from the stereotyped Western romance.

For the family audience including children.

(First National—6 reels)

Prep and Pep

Directed by *David Butler*
Featuring *David Rollins*
 Nancy Drexel

Original screen story by *John Stone*

"TIGER" READE has been Culver's star athlete but his son failed to live up to the family tradition. He could neither box nor run—in fact he was a complete wash-out. But when he fell in love with the commander's daughter and she was endangered by a fire the weakling became a hero in spite of himself. The picture is a rather charming tale of cadet life and was filmed at Culver Military Academy. There is a great deal of good-natured horse-play among the students which enhances the entertainment value.

For the family audience including children.

(Fox—6 reel)

Red Hot Speed

Directed by *Joseph Henaberry*
Featuring *Reginald Denny*
Original screen story by *Gladys Lehman*

A COMEDY in which speed leads to love. The editor of a newspaper starts an anti-speeding campaign. His flapper daughter is arrested for speeding at the same time and gives a false name. The court decides to put her in the custody of the district attorney. The district attorney is a friend of the editor and he and the girl have a hard time to keep her father from finding out that she is the girl who has been set up as an example to speeders. The blessing of the father is forthcoming when the attorney and the girl fall in love, but he is still unaware of his daughter's arrest for speeding.

For the family audience including young people.

(Universal—7 reels)

The Shakedown

Directed by *William Wyler*
Featuring *James Murray*
 Barbara Kent

Original screen story by *Charles Logue*

A ROMANCE of a youth who sees the error of his ways when he wins the

love of a girl and the faith of a small boy. As one of a gang which puts on phoney prize fights, he is sent to arrange things in a small town, there he makes friends with a girl and a little boy, who is an orphan and who insists on being adopted by the youth. The night of the fight arrives and the boy who is considered a hero by the small boy, decides he can not go on with the gang so instead of throwing the fight to ruin the townspeople he fights to the finish and wins the love and respect of all. The acting of the little boy is outstanding.

For the family audience including young people.

(Universal—7 reels)

Show Girl

Directed by *Alfred Santell*
Featuring *Alice White*

Novel by *J. P. McEvoy*

COMEDY drama of a girl who decides to go on the stage. She first becomes a dancer in a night club then a star on Broadway and with the aid of a tabloid newspaper man, achieves a front page sensation. Having gained both notoriety and wealth, she discovers after all that love means much more to her than either. Alice White shows her ability in a story which is well directed.

For the family audience including young people.

(First National—7 reels)

The Viking

Directed by *R. William Neil*
Featuring *Pauline Stark*
 Donald Crisp

Novel "The Thrall of Lief the Lucky" by
Ottillie A. Oiljencrantz

THE Viking of tradition is a picturesque figure. He is also good movie material as this film clearly shows. It is a tale of the greatest Viking of all—Lief Ericsson. During one of the Norseman's raids on England, a young nobleman was taken captive back to Norway and sold as a slave to the daughter of a warrior who had died in Ericsson's service. She, herself, was full of the militant Norse spirit and the slave and maiden clash often. But these two were destined to love and their romance is woven into the story of the voyage of Lief the Lucky from Greenland to the North American Continent. There are many excellent scenes of life among these ancient people and the superstitions and mutinies among the crew, who feared that the little ship would soon fall over the edge of the world, are well portrayed. The entire production has been filmed in color and is a picture to delight the heart of every school boy and girl who has ever heard—and who has not—the story of "Lief the Lucky."

For the family audience including children.

(Metro-Goldwyn-Mayer—9 reels)

A Woman of Affairs

Directed by Clarence Brown
Featuring Greta Garbo
..... John Gilbert

Story by Michael Arlen

SOPHISTICATED continental love story. Neville Holderness, in love with Diana Merrick, is persuaded by his father that he cannot in honor marry her on account of his poverty. She marries David Furness, apparently a model young man and her brother's chum, but who turns out to be an embezzler who kills himself on his wedding night when the police come for him. Diana is under a cloud and refuses to talk, so that her brother repudiates her and drinks himself to death. Diana becomes a notorious European woman of the half world. After six years she returns to England. Neville though married, still loves her. The truth finally comes out and Neville wants to leave his wife and marry Diana. She kills herself to avoid this. A typical Michael Arlen story well acted and produced.

For the mature audience.

(Metro-Goldwyn-Mayer—10 reels)

EXCEPTIONAL PHOTOPLAYS

Homecoming

(Page 7)

For the family audience including young people.

The Yellow Ticket

(Page 8)

For the mature audience.

The Wind

(Page 9)

For the mature audience.

Sins of the Father

(Page 10)

For the family audience including young people.

NON-FEATURE SUBJECTS**Drifting Through Gascony**

(World We Live In Series)

Through the Midi Canal in France.
For the family audience including children.

(Fox—1 reel)

Glories of the Evening

(World We Live In Series)

Sunset on land and sea, beautifully pictured.

For the family audience including children.

(Fox—1 reel)

The Magic City

(Our World Today Series)

New York, the magic city.

For the family audience including children.

(Educational—1 reel)

Pathe Review No. 44

London Wakes (Pathecolor); County Fair, Sumatra; Slender Charms, Miss Barbara La May exercises.

For the family audience including children.

(Pathe—1 reel)

Pathe Review No. 45

The Minister Gull; Brown Autumn (Pathecolor); Paul Poiret.

For the family audience including children.

(Pathe—1 reel)

Pathe Review No. 47

South Sea Dusk; The Old Capital of New France, Quebec; Thrills.

For the family audience including children.

(Pathe—1 reel)

Pathe Review No. 49

Cliff Farmers of the Faroe Islands; Where Pirates Hid Their Gold, (Pathecolor); Woof! Woof! From London; Sir Phillip Gibbs.

For the family audience including children.

(Pathe—1 reel)

Pathe Review No. 50

Rex Beach; Undersea Adventures, William Beebe; The United States in Five Easy Minutes.

For the family audience including children.

(Pathe—1 reel)

Pathe Review No. 52

Rochester, N. Y.; A Leaping Riot, Kangaroo Drive; The Very Wierd Art of Archipenko.

For the family audience including children.

(Pathe—1 reel)

A Permanent Wave Railroad

Scenic and newsreel showing a very tortuous railroad in the Rockies. An intimate view of Neisa McMein and other subjects.

For the family audience including young people.

(Educational—1 reel)

School Days

(Sportlight Series)

Sports' place in modern education.

For the family audience including children.

(Pathe—1 reel)

The Skywayman

(Russ Farrell, Aviator Series)

A member of a smuggling gang gets into the air patrol but is discovered and his plot foiled. The film contains a thrilling air duel.

For the family audience including children.

(Educational—2 reels)

SHORT COMEDIES**Be My King**

Two hapless sailors fall into the hands of cannibals. The situations are very funny.

For the family audience including children.

(Educational—2 reels)

A Bookworm Hero

(Collegian Series)

Doc Webster saves the baseball game by getting out of a sick bed to encourage his team.

For the family audience including children.

(Universal—2 reels)

Calford on Horseback

(Collegian Series)

Calford goes in for horse racing. Plenty of good comedy.

For the family audience including children.

(Universal—2 reels)

Farewell

(Collegian Series)

Calford gives a farewell dance at which many funny things happen.

For the family audience including children.

(Universal—2 reels)

Farmyard Follies

(Oswald Cartoon)

Oswald the Lucky Rabbit and his barnyard friends.

For the family audience including children.

(Universal—1 reel)

Homeless Homer

(Oswald Cartoon)

Oswald the Lucky Rabbit gets into trouble because he eats too much.

For the family audience including children.

(Universal—1 reel)

Hot or Cold

Slapstick—The mishaps of a very goofy college boy.

For the family audience including children.

(Educational—2 reels)

Ko-Ko in the Rough

(Out-of-the-Inkwell Cartoon)

Ko-Ko wants to play golf but is given a wife instead and his troubles certainly start.

For the family audience including children.

(Paramount—1 reel)

Ko-Ko's Magic

(Out-of-the-Inkwell Cartoon)

Ko-Ko has some adventures with a magic powder.

For the family audience including children.

(Paramount—1 reel)

(Continued on page 15)

BETTER FILMS ACTIVITIES

MRS. FREDERICK MOSHER, a member of the Better Films National Council and Chairman of the Committee on Motion Pictures of the Maryland Federation of Women's Clubs, sees that the motion picture gets its share of attention in *The Maryland Club Woman*, the official publication of the State Federation. The recent Year Book issue contains her annual report; a number of interesting items regarding film activities and several club and district reports of outstanding work in her division. Each issue of the *Club Woman* has had a list of endorsed films, and complete lists of endorsed films have been sent to each District President for the District Chairman on Motion Pictures, states Mrs. Mosher's report. There has been an especial interest in appropriate films for children.

A particularly noteworthy activity in this line has been carried out under the leadership of Mrs. Mina C. Braun, Motion Picture Chairman, Fifth District, Montgomery County, Maryland. Members of the National Board have been greatly interested in Mrs. Braun's work since studying her splendid exhibits at the Conference of the Board last January, and we are pleased to give here a portion of her report.

Maryland Federation Fifth District Report

In our "Community Development of Music Appreciation" we are protecting the mind of the child against the harmful by bringing into his consciousness a chance to acquire a better taste for music and pictures. With various traits of the universal child in mind, and from the study of his home, school and social interests, we evolved the central points, and fastened upon the salient characteristics of our Music Appreciation Program. This Program must be ready in October in order to cover the year's work; and flexible enough to admit current events—time limit fifteen minutes preceding the regular Saturday morning children's program.

The Program began with music the children had heard at home and had for its background, the great national civic holidays with appropriate music for the seasons of the year. Groups of "Folk Songs" of our own and other lands with selections by native composers have been presented, each program confining itself to a central theme with story introduction which added meaning and interest to the composition.

Various organizations have contributed largely to the success of this work, and helped to carry out the community spirit. The Army and Navy sent enlisted men with Colors. The American Legion, Red Cross, and Girls' Friendly Society helped in the Patriotic Opening which was a part of each program and a popular activity.

The children's share in the program is most important. Their activities include short plays, stage tableaux, the faithful service of the Boy and Girl Scouts, the making of attractive covers in poster form for our weekly song lists and programs, posters of favorite movies, and a home-work contribution of a valuable music reference library, entirely collected and compiled by the children. An exhibit of the children's work with a copy of our year's program was sent to the Better Films Convention in New York last winter.

The organists contributed with the prologue music by cleverly weaving the themes into the music of the picture thus creating in the minds of the children familiarity with good music. At times, a soloist of note was heard or an unusual orchestral number. Preferably the prologue music does not correlate with the picture, for with the children short periods and variety are the psychological strongholds, though there are exceptions as in the case of *The Magic Garden*, where the picture is built around a musical theme. In this picture the National Anthem of France was used as was also old French music. This plan of worth-while music has brought to our doors many adult music lovers and served as a stimulus to the organists themselves, the monotony of their daily work making them especially grateful for community recognition.

Different theatres have developed ways of using the Program, each contributing its particular gift to the original plan. There has been time for free choice with the children and "Music Memory Tests" were popular. There were always guests on Saturday from the various homes and orphanages—thus young and old enjoyed this entertainment with us.

Maryland has done and is doing unusually fine work along music lines. Why not have in America as well as Europe better music as the great amusement objective? Ninety million people attend the motion pictures each week—most of them young people. What a chance to mould the taste of a nation! What an opportunity to promote all that is best from the creative forces of the world. Let the Federation in Maryland take up music appreciation in the motion picture houses—lifting up and helping all through the magic of music.

And now once more to our children and their reaction to community interests. Whose responsibility is it to provide these interests? Is it yours? Is it mine? Frederick Froebel—a great educator—said long ago, "Come, let us live with our children." Let us try to find out what the children's interests are! Let us try to find out about their interests as much as we try to advance our interests to them. Your help is needed. Cooperation can make of this community interest all that is good and true and beautiful.

MRS. EDWARD H. JACOBS, Motion Picture Chairman of the Los Angeles District of the California Federation of Women's Clubs, sends us a report which indicates real co-operative community work for better films. When such a number of organizations come together, as were present at this fall conference, showing a definite interest and a desire to take part in the activity for good pictures, there is a certainty of telling results. Under the splendid leadership of Mrs. Jacobs the interest in better films in the "home town" of the motion picture is an increasing one. Mrs. Jacobs says, "At my first conference we had over five hundred present, representing eighty-five federated clubs, many non-federated clubs, many chapters of the D. A. R., P. E. O., P.-T. A., W. C. T. U., Catholic Council, D. A. C. and others. In the afternoon we held an attendance party on the picture *Mother Knows Best* and four hundred and fifty-six attended. That is proving our slogan "Make the best films pay best." During the luncheon time we held a meeting of all junior matinee committees and chap-erones. We have added the co-operation of all the Ministers and United Brotherhoods this year. I feel sure we are going to accomplish big things."

MRS. BRUNO HOOD, Chairman of Junior Movies of the Y. W. C. A. of Newton, N. J., sends us a report which shows fine cooperation of the different local organizations in better films work. The Y. W. C. A., the Parent-Teacher Association, and the D. A. R. sponsor Saturday morning matinees for the children of the community. "Our children," says Mrs. Hood, "have been very enthusiastic and were thrilled with the first matinee. We have increasing audiences and each performance is opened by a special feature of some sort." It is not surprising that the children are showing such interest in the matinees, for very colorful little booklets have been prepared for them in which are bound tickets for ten performances, and the cost is only \$1.00. Besides that there is a place to write one's name, address, age and class, and think of the importance to the children of guarding and presenting one's own booklet each week. The programs, too, are excellent, including the pictures *The Covered Wagon*, *The Bachelor Daddy*, *Let It Rain*, *Alaskan Adventures*, *Little Lord Fauntleroy*, *the Winning of Barbara Worth*, *The Quarterback*, *Peter Pan*, *Chang*, and *Robin Hood*.

THE Junior League of Nashville, Tenn., is conducting a series of moving pictures for children at the Capitol theatre Saturday mornings. The picture for the second performance of the season is *Ali Baba and the Forty Thieves*. The price of admission for children and for adults accompanying children is fifteen cents. The proceeds will go to the crippled children.

JUNIORS' matinees are launched in another community and the following glowing report has been received describing this reception. The first of a series of special juvenile morning matinees of good films and music was presented at the Palace Theatre in Staten Island, N. Y., on Saturday morning, November 3rd. There was a particularly enthusiastic and representative assemblage of mothers, children, and friends of children. Manager Lewis Moses, who sponsors this fine movement in special entertainment, may feel gratified at the result of his inauguration of the idea. Both from stage and audience were glowing words of praise and support expressed toward him in this activity, an innovation on Staten Island but one that is proving highly popular in other communities throughout the country. The rights of the youth of any locality to clean, wholesome, and at the same time amusing films and kindred entertainment should not be forgotten. Too frequently immature minds are permitted to witness plays of both stage and screen that are not attuned to their impressionable mentalities. To give programs that have a real spirit of holiday, of playday—and hold no aftermath of unhealthy impression such is the plan in arranging these Saturday morning matinees.

Saturday's premier was marked by several distinctive and highly promising incidents. There was present Mrs. Newton D. Chapman, National Chairman of Better Films for the D. A. R. and a member of the Juniors' Matinees Committee of the National Board of Review, a resident of Staten Island, who found time to give her morning to the encouragement and support of this idea. At the start of the program Mrs. Chapman, backed by three members of the Staten Island Girl Scouts, led the Oath of Allegiance from the stage. Following the singing of "The Star Spangled Banner" Mrs. Chapman addressed a few remarks to the mothers present. She stressed the importance of the parents becoming cognizant of what these morning performances are, of their purpose and quality, and ended her talk with a plea that those present tell others of the showings and urge everyone to become regular Saturday morning patrons.

The program as offered Saturday included a news reel, a rip-roaring comedy and a three-reel fairy tale, *Little Snow White*, the latter done with a beauty and dramatic effect that gave it an appeal to all ages. There was a fine program of music accompanying the films. For succeeding Saturdays Manager Moses, acting in conjunction with a committee of Island women, will arrange programs of varied appeal. These are not to be confused with strictly children's films, as the pictures selected will include the most wholesome of the longer film productions as well as special juvenile reels from time to time.

THE regular weekly junior matinee sponsored by the Better Films Council of Jacksonville, Florida, on November 10th had as the feature *Alaskan Adventures* with an educational reel, a news weekly and a comedy fable added. Bob Mitchell of the Palace Theatre extended a cordial invitation to all of his listeners to drop in at the theatre at 12 noon to both see and hear him on his regular Saturday noon-time broadcast. Many people have been enjoying the programs at the theatre each week and have been getting a real thrill out of seeing Mr. Mitchell perform at the console of the Wurlitzer pipe organ. There have been no admissions charged for these concerts, the only requirement being one of silence, as the program was sent out over WJAX. The children of Jacksonville were especially pleased to have at a recent matinee one of the ever popular Douglas Fairbanks pictures. Mrs. E. B. Smith, Chairman of the Junior's Matinees Committee of the Council reported that by special arrangements with United Artists Corporation, who have released the picture for children's matinees, the Palace presented Douglas Fairbanks in *The Three Musketeers*, one of his very greatest pictures. A short comedy and News were also shown.

THE Junior Film Guild of Albany (N. Y.) is providing excellent entertainment for the children of the city. Recent pictures which it has sponsored are *Warming Up*, *The King of Kings*, and *The Singing Fool*. This latter picture marks the Junior Film Guild's introduction of "Talking Motion Pictures to the Children of Albany," according to an announcement sent to us recently by Mrs. F. W. Clark, Director of the Guild. "We are to get the children's opinions of talking pictures and the best will be printed," says Mrs. Clark. These opinions may contribute some enlightening comment on the much discussed question of the "talkies" and we await them with interest. Mrs. Clark states, "They held a children's Halloween Party in the State Armory with over 5,000 attending and had it broadcast. It was a splendid costume affair but now for the rest of the year it is Movies." In her judgment there is no shortage today of good family films.

MIAMI Better Films council, of which Mrs. David D. Koger is president, held a meeting November 8th. A discussion of book films was an interesting feature of the meeting. Mrs. Koger pointed out that exhibiting book films is a blending of entertainment and education. The current year has seen the adaptation of a number of outstanding new and old favorite books into good motion pictures. Co-operating with the public library the Council arranged to have slides shown in all the picture theaters calling attention to good books and good motion pictures as important adjuncts to community life.

PICTURES produced by many nationalities have had exhibition in this country. French, Swedish, German, Russian and Italian pictures have been reviewed by the National Board in the past but recently the Board saw for the first time an Armenian production. The film has been brought to this country for release through The American Committee to Aid Armenia. All proceeds from the exhibition are to be expended for this cause. *Honor* is the title of the picture which tells a dramatic story of the effect of an earthquake on the lives of two people. The earthquake scenes are well done and those wishing to see something out of the usual in pictures may enjoy this one. The titles are given both in English and Armenian.

CARL LAEMMLE, President of the Universal Pictures Corporation has announced that he will make a sound film of Charles Dickens's *Christmas Carol*. Tom Terris, the British actor and director, will direct the picture, as well as play the role of Scrooge. Production will be commenced at Universal City in time to have the picture ready for showing during the Christmas holidays. Universal produced this Dickens classic as a silent picture in 1915. It was made in two reels by Rupert Julian, who also played Scrooge.

(Continued from page 13)

Murder Will Out

Farce in which a husband who wants to go to a baseball game pretends he is sick when his wife wants him to go to the Zoo with her.

For the family audience including young people.

(Educational—1 reel)

Nicked Nags

(Krazy Kat Cartoon)

Krazy Kat goes in for horse racing.

For the family audience including children.

(Paramount—1 reel)

She Going Sailor

A sailor on leave plays wife for a cowboy. Good slapstick.

For the family audience including young people.

(Paramount—2 reels)

Sick Cylinders

(Oswald Cartoon)

Oswald the Lucky Rabbit has trouble with his motor when he takes his sweetie riding.

For the family audience including children.

(Universal—1 reel)

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National Board of Review of Motion Pictures

70 Fifth Avenue

New York, N. Y.

